

Amateur



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Jake Shivery
on how he creates his large format, contact printed portraits

Garden pride

Britain's **best garden photos** and the stories behind them





Nikon School



Nikon School is a best in class photographic training facility located at our Nikon 'Centre of Excellence' in the heart of London, just two minutes from Oxford Circus. Equipped with the latest Nikon camera technology, the school is a creative, inspiring venue that gives rise to the best in photography. Courses run from Tuesday to Saturday and range from getting started with DSLR photography, to technique-specific courses and photography experience days. Book your course at nikon.co.uk/training.

Nikon School at Nikon Centre of Excellence, 63-64 Margaret Street, London, W1W 8SW

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Bailey at Photo Show

David Bailey (pictured right) will be a guest speaker at The Photography Show next month. Nick Danziger, Chris Packham and Bruce Gilden will also speak at the event on 19-22 March at the NEC, Birmingham. Bailey will be the subject of an on-stage interview with writer and curator Sandy Nairne. Visit www.photographyshow.com.



Campaign for flood victims

MARK LITTLEJOHN

Landscape photographers are raising money for flood victims in Cumbria. The campaign is spearheaded by former Landscape Photographer of the Year winner Mark Littlejohn, who has raised more than £5,000 for the Cumbria Flood Appeal.

Flood Appeal. Littlejohn has joined forces with photographers including Doug Chinnery, Charlie Waite and Joe Cornish to organise a charity print auction and photo walks on 21 February.



Carbon-fibre style

Manfrotto has released a carbon-fibre version of its 190Go! tripod, which debuted last year. Manfrotto claims the new carbon-fibre version of the 190Go! is 18% lighter than the original aluminium model. Weighing 1.67kg the 190Go! measures 45cm when closed. Features include a 90° column mechanism and four leg-angle selectors. For details visit www.manfrotto.co.uk.

MARK LITTLEJOHN

Photo fundraiser

A signed photo of Lewis Hamilton's bulldog Roscoe (left) was among the images auctioned in aid of Great Ormond Street Hospital (GOSH) Children's Charity. The fourth annual Zoom auction took place on 5 February in London.

MARK LITTLEJOHN

The making of a Mapplethorpe biopic

Former *Doctor Who* star Matt Smith is set to portray the controversial photographer Robert Mapplethorpe in a biopic, reports entertainment website Deadline Hollywood. Born in New York in 1946, Mapplethorpe acquired a Polaroid camera in 1970 to take photos for inclusion in collages. He went on to shoot portraits of friends and acquaintances using a Hasselblad and his subjects included artists, musicians and porn stars. He died of AIDS-related illness in 1989.



WEEKEND PROJECT

Shooting stars

'Winter's crisp, clear nights are perfect for trying your hand at astrophotography,' says Andrew Whyte. 'Like many branches of photography, the work that goes into a successful wide-field astro image starts before you leave the house. Look for scenes that convey the relationship between the Earth and the stars, so research is essential for locations based on local features and darkness quality. The key to a successful image is to gather lots of starlight by using a wide aperture or high ISO setting – or both. With settings of, say, f/2.8 and ISO 3,200 to gather lots of starlight, the last fact or the exposure triangle is duration. Keep exposures as short as possible to retain the pinprick appearance of the stars and to avoid streaking.'

1 No weather forecast is 100% reliable, but www.xcweather.co.uk can be a good source, including info on cloud cover. Try www.timeanddate.com for lunar phases and www.heavens-above.com for details of satellite fly-bys.

2 Long-exposure noise reduction (LENR) continues to feature in current cameras unnecessarily, since great raw-processing and noise-management features are built into most software. LENR also consumes battery power.

BIG picture

WHO reacts as Zika spreads quickly across 20 countries

A black and white photograph showing a man in a blue shirt and dark trousers walking through a thick cloud of smoke or fumes. He is wearing a cap and a dark face mask. He is carrying a shoulder bag and has his hands out to his sides. The background is a dark, smoky environment with some vertical poles visible. The image is grainy and has a somber tone.
The Zika virus, which is spread by mosquitoes, can cause a rare neurological disorder in humans, resulting in paralysis. In pregnant women, it can interfere with foetal development. The number of those afflicted is said to be substantial, and the World Health Organisation (WHO) declared that Zika is 'spreading explosively'. Colombia's health minister said it is the country's most important concern. WHO director-general Margaret Chan is acting quickly, having been criticised previously for mishandling the Ebola outbreak.

In this image by Marvin Recinos, a man is walking through fumes as Health Ministry employees fumigate against the *Aedes aegypti* mosquito to prevent the spread of Zika in Soyapango, 6km east of San Salvador, El Salvador.

Words & numbers

Photography for me is not looking, it's feeling. If you can't feel what you're looking at, then you're never going to get others to feel anything when they look at your pictures

Don McCullin

British photojournalist, b1935

Foreground
interest is an
essential part
of the shot



3 A torch can help with focusing on your foreground subject. Positioning it at 45° will bring out subject texture by increasing contrast and giving AF an easier task. You may benefit from flicking AF off once focused.

4 Use further torchlight to bring detail into your foreground in very dark locations. Stand away from your camera/tripod so there's depth to your light and cast your torch beam smoothly over the surface of your subject.

© ANDREW RICE

69 Richard Avedon portraits of people at the centre of 1970s US politics are on show at the Gagosian Gallery in London from 9 February

Tributes paid to founder of Corfield cameras



Sir Kenneth Corfield
founded K G
Corfield cameras,
makers of the
Periflex



STUDIO UNICO ©

TRIBUTES have been paid to Sir Kenneth Corfield, the founder of renowned British camera maker K G Corfield, who has died aged 91.

AP readers may best remember Sir Kenneth for the Periflex camera, which debuted in 1953 as an interchangeable-lens 35mm camera with an unusual through-the-lens periscope reflex rangefinder.

Later models to challenge strong 35mm competition from Germany at the time included the 1961 Periflex Interpan, which dispensed with the periscope mechanism.

Sir Kenneth also enjoyed a career that led to him being chairman of Standard Telephones and Cables Ltd. He was awarded a knighthood for services to export in 1980.

Michael Pritchard, director-general of the Royal Photographic Society, spoke about Sir Kenneth to AP: 'Despite his role as a leader of industry, he was always an engineer at heart, as epitomised by his

Corfield camera – the last successful British camera range.'

The Wolverhampton-based company moved to Ireland in 1959, but ceased production in late 1961. Although the firm shut up shop in 1971, it wasn't the end of Corfield cameras. Sir Kenneth reformed the company in the 1980s and went on to design a new architectural camera, the Corfield WA 67.

Paula Pell-Johnson, managing director of Essex-based photographic supplier Linhof Studio, said: 'I was 19 when I first met Sir Kenneth. He walked into our small showroom in London and purchased a Linhof camera. Our friendship was formed and after losing my father in

my early 20s, he became my "go-to" person for all things business.'

'He was the most generous person with his time and knowledge, and I was both privileged and blessed to have had such a mentor. His finger was always on the pulse until his retirement in his mid-80s.'

AP senior contributor Roger Hicks wrote on the AP forum: 'He was an enormously nice person with a talent for treating you as an equal, as if he was reminding you of something you already knew, rather than telling you something quite fascinating and unfamiliar, such as the history of wave-front lens design (which he helped pioneer).'

Born on 27 January 1924, Sir Kenneth first became interested in photography as a schoolboy when he acquired a Kodak box Brownie. He would continue working from his London offices until he was 85.

Pritchard added: 'Sir Ken remained fascinated by camera technology long after the final Corfield camera was sold, and combined his technical background with that of a historian to great effect. For many of us his legacy will be the Periflex camera.'

Sir Kenneth died on 11 January.



The Periflex made its debut in 1953 as an interchangeable-lens 35mm camera



Lens channels 1940s Russia

THE LOMOGRAPHIC Society has added a 50mm f/1.5 lens, the Jupiter 3+, to its family of Art lenses.

The new Jupiter 3+ aims to hark back to the original Jupiter lens, which was developed in Russia in the late 1940s. The L39 screw-mount lens is built to fit Leica M cameras and CSCs via a separate adapter.

Refinements include a 0.7m closest focusing distance (improved from 1m on the original lens). The £499 kit includes a Leica M-mount adapter. A Leica M to Sony E-mount adapter costs £49. The Jupiter 3+ is also compatible with Fujifilm X-mount and Micro Four Thirds cameras, although Lomo does not sell adapters for these.

For full details, visit shop.lomography.com/en/jupiter-3-plus.



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This image by Berenice Abbott is one of thousands released by the New York Public Library

Public win access to historic New York photos

 **TENS OF** thousands of historic images of New York City – including 1930s photos by Berenice Abbott – have been released into the public domain.

The New York Public Library has released more than 180,000 'out-of-copyright' items for public 'sharing and reuse', including high-resolution downloads.

'No permission required, no hoops to jump through: just go forth and reuse!' urges the New York Public

Library on its website.

The collection includes Berenice Abbott's documentation of 1930s New York for the Federal Art Fund and images by Dorothea Lange, Lewis Hine and Walker Evans.

The Library says it has removed admin fees and made it easier to access the digitised photos.

'The release of more than 180,000 digitised items represents both a simplification and an enhancement of digital access to a trove of

unique and rare materials,' said the New York Public Library in a statement.

'All subsequently digitised public domain collections will be made available in the same way, joining a growing repository of open materials,' it added. The archive also includes maps and manuscripts.

The move was first reported by the British photographic history website last month. For full details, visit digitalcollections.nypl.org.

Potato photo fetches a cool €1m

 **THIS** is the photograph of a regular potato that sold for a somewhat less-than-ordinary €1m. 'Potato #345' was captured by portrait photographer Kevin Abosch, who revealed he sold the print to an unnamed businessman last year over dinner, for the equivalent of around £760,000.

Abosch told *The Sunday Times*: 'It's not the first time that someone has bought the art right off my wall. We had two glasses of wine and he said: "I really like that." Two more glasses and he said: "I really want that."

The Dublin-based photographer said the potato had been delivered to his home with a batch of organic vegetables.



'Potato #345'; the image that made photographer Kevin Abosch €1m

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Tom Smallwood

NOTTINGHAMSHIRE



Winter bird walk

Join other members for a walk around the Attenborough Reserve to see some of the wildfowl that have travelled large distances to spend the winter in warmer climes, such as Attenborough, as well as our resident birds. Meet at the Nature Centre at 10am. Booking essential.

Saturday 20 February, www.nottinghamshirewildlife.org

WORCESTER



RPS Exhibition

Embracing all genres and styles, The Royal Photographic Society's International Print Exhibition combines photographic skill with ideas rich in meaning and technique. This unique selection of 100 images will challenge your ideas and capture your imagination.

16 February-23 March, www.rps.org

BIRMINGHAM



Photography Show

This show at Birmingham's NEC is dedicated to everything photography – from inspiring enthusiasts, to providing professionals with access to exclusive networking, and giving leading brands the opportunity to show off their technologies and accessories.

19-22 March, www.photographyshow.com

©TOM SMALLWOOD



LONDON

Performing for the Camera

This exhibition at the Tate Modern explores the relationship between photography and performance, engaging with serious, provocative and sensational topics, as well as humour, improvisation and irony.

18 February-12 June, www.tate.org.uk



LONDON

Taylor Wessing Portrait Prize

This is your last chance to see the always divisive Taylor Wessing prize. Marvel at the humanistic approach to portraiture, or get bent out of shape about the shallow nature of contemporary photography. It's entirely up to you.

Until 21 February, www.npg.org.uk

Canon EOS-1D X Mark II

Andy Westlake takes a detailed first look at Canon's new sports and action flagship camera



Dual card slots

Alongside conventional CompactFlash, the camera also takes a CFast card for internal 4K video recording.

Touchscreen

This can be used to specify the focus point in live view or video.

GPS

A bump on top of the pentaprism conceals a GPS unit that can be used to automatically geotag images and keep a log of your location as you shoot.

Upgraded battery

The new LP-E19 battery is rated for 1,210 shots per charge; the camera can also use the older LP-E4N and LP-E4.

At a glance

- 20.2-million-pixel, full-frame CMOS
- ISO 100-51,200, ISO 50-409,600 (extended)
- 14fps shooting (16fps in live view)
- 61-point autofocus with 41 cross-type
- Dual Pixel AF for live view and movies
- 3.2in 1.62-million-dot capacitive touchscreen
- Internal 4K 60fps video recording
- Available in May for £5,199

 UPDATES to Canon's 1D-series professional DSLRs are rare enough to count as something of an event. The new EOS-1D X Mark II replaces both the EOS-1D X from 2011, and the 4K video-focused EOS-1D C of 2012. Like the new Nikon D5, it's designed for photojournalism and professional sports photography, with its release timed to coincide with football's Euro 2016 and the Olympics in Rio de Janeiro, Brazil.

Anyone looking at the EOS-1D X Mark II might think it's a minor update, but the reality is very different. Every major system has been updated to improve the chance of catching the peak action.

Features

To begin, let's look at the sensor. It's a 20.2-million-pixel, full-frame, CMOS sensor that is Canon's first to use on-chip analogue-to-digital conversion, which should give increased dynamic range and cleaner shadows at low ISOs. It's also the first Canon full-frame sensor to have Dual Pixel AF. This allows on-chip phase-detection across 80% of the image area, giving improved focusing in live view and during video recording.

For normal viewfinder shooting, the autofocus system has also been completely overhauled. The number of focus points is unchanged at 61, of

which 41 are cross-type. But now, all will work at an effective aperture of f/8, allowing AF with long telephoto lenses fitted with teleconverters. The system also works in light levels as low as -3EV.

To keep track of moving subjects, Canon has introduced a new AI Servo AF III+ mode. This uses the gyro sensors in image-stabilised lenses to measure the camera's movements and help determine whether the subject is moving smoothly or erratically. Metering uses a new 360,000-pixel RGB+IR sensor.

The camera offers a standard sensitivity range of ISO 100-51,200, extendable to ISO 50-409,600. With



AP deputy editor Richard Sibley gets his hands on the new Canon EOS-1D X Mark II

dual DIGIC 6+ processors, it can shoot at 14fps using the optical viewfinder, and fully 16fps in live view. A 170-shot raw buffer allows it to keep up this rate for more than ten seconds, and the shutter is rated to 400,000 cycles. A quiet continuous shooting mode is capable of 5fps, for use in more sensitive situations.

To record such huge amounts of data, the EOS-1D X Mark II adds a CFast card slot alongside conventional CompactFlash, rather than having two CF card slots like its predecessor. There's a new 'carrier wave' dust-reduction system to keep the sensor clean, and an internal heat-dissipation pathway to keep it cool. A redesigned mirror assembly is designed to minimise blur from mirror bounce.

The camera's JPEG output should be more detailed thanks to Canon's latest 'fine detail' picture style, along with diffraction compensation processing when shooting at small apertures. Perhaps unexpectedly, there's no built-in Wi-Fi, and users will have to make do with the add-on WFT-E8 unit, or the USB 3.0 or CAT-5 Ethernet ports.

Build and handling

Designed as a professional workhorse, the EOS-1D X Mark II has the same rugged, weatherproofed build as its

predecessor. The external design and control layout is almost identical too, with the most noticeable change being the addition of Canon's live-view/video controller beside the viewfinder. There are a few other detail changes: the AF point selector joysticks are a little larger; the raised ridge between the front-plate custom buttons has been removed; and the vertical grip is deeper. Both grips also gain thicker, more tactile coatings.

First impressions

From our time hands-on with the camera, the EOS-1D X Mark II is every bit as impressive as its £5,199 price tag might suggest. It may not have the 153-point AF or ISO 3,280,000 of the Nikon D5, but it can shoot 2fps faster and record 4K video internally for a much longer time. In truth, both are astonishingly capable cameras.

This kind of camera also gives enthusiast photographers a hint of the technology that might make its way down the line to more affordable models in the not-too-distant future, and in this regard Canon's adoption of on-sensor ADC is a promising development. We're looking forward to seeing what benefits it brings, along with much more besides, in our upcoming full review.

4K video inside

IN 2012, Canon made a professional DSLR with internal 4K video recording, in the shape of the EOS-1D C, which cost a considerable premium over the base EOS-1D X. Now the EOS-1D X Mark II includes 4K recording as standard, effectively making the 1D C redundant. The EOS-1D X Mark II is capable of recording in 4096x2160 pixel Cinema 4K at up to 60fps from a central section of the sensor, giving an approximately 1.3x crop. A huge 800MBps bitrate with 4:2:2 chroma subsampling and BT.601 broadcast standard colour output promises high-quality footage. Recording time is up to 29mins 59secs. Stills can be extracted from 4K footage at 8.8MP resolution. Full HD video recording is also available, this time using the entire sensor area and including a 120fps high-speed mode. Oddly, full HD footage can be output to an external recorder, but 4K cannot.

Canon vs Nikon at Olympic Games

Interview

AP spoke to David Parry from Canon

WITH the Canon EOS-1D X Mark II aimed largely at sports photographers, speed will be of the essence when it goes head to head against the recently announced Nikon D5 at major sporting events like the Olympics in Rio de Janeiro, Brazil, this August.

So it is fitting that a CFast memory card will equip the EOS-1D X Mark II to shoot 170 raw files at 14 frames a second before it starts to flag, according to Canon UK product intelligence consultant David Parry. 'That's basically the equivalent of a highly trained athlete doing a 100-metre race. So, you could capture the start and the finish of the 100m before this camera slows down,' he told AP's Chris Cheesman.

And like many of the athletes crossing the finishing line in Rio de Janeiro, the EOS-1D X Mark II will need to cool down. Cue the camera's built-in 'exhaust' system. 'It's something I really like. You can't see it, but you'll have to take my word for it. Apparently there's a heat pipe... an exhaust inside the camera,' added Parry.

'The idea is that because of the amount of information that the sensor is moving, it's got to be able to disperse this heat, so they've had to design this kind of almost [an] exhaust built into the camera to move the heat around.'

However, when the EOS-1D X Mark II emerges from Canon's factory, it will not be travelling at such a breakneck speed. Each unit will be carefully assembled by a person assigned to it, which is a process Canon has apparently been employing for some time.

'These cameras are made specifically by people called Canon Meisters,' Parry explained. 'They are made in a special part of the factory. And one person puts all the components together and builds it.'

'The analogy we are given is very similar to a Rolex watch, and the way that it's put together by one person.'



David Parry: Canon UK product intelligence consultant

Not just sports photographers

IN THE past, the EOS 1-series of cameras was the only real Canon DSLR choice for the high-end or professional user. But the launch of the EOS 7D and EOS 5D models enabled the 1 series to target a more specialist market – including wildlife photographers and photojournalists, explained David Parry, Canon UK product intelligence consultant. He added that Canon decided to carry forward the core design and layout of the original EOS-1D X following feedback from professional users. It's the inside that's changed. He said: 'Every feature on there has had a tweak, a change... there are a few bits of technology on here that were not available in 2011/2012.'



Viewpoint

Mike Smith

The environment and context used in portrait photography can reveal, or hide, a person's true character

THE VIEWS EXPRESSED IN THIS COLUMN ARE NOT NECESSARILY THOSE OF AMATEUR PHOTOGRAPHER OR THE IWA (UK)

Fashions and styles of portrait photography have come and gone, sometimes dictated by the requirements of the technology and sometimes by the fads and fashions of society. Broadly speaking, we can place our subject either in a studio or within a contextual environment.

For example, the two pictures below show both styles of the renowned Antarctic explorer Roald Amundsen. Within a studio setting it is possible to control all aspects of the portrait – the setting, clothing, lighting, camera and expression. The photographer and subject have creative control over the photographic process. Within an environmental setting you place the subject within a context – the creative gain you achieve in an environment is offset against the loss of control over other aspects of the shoot.

Photographic-studio pioneers Hill and Adamson were known for their well-lit commanding portraits denoting status and power. By way of contrast, look at the recent family portraits of members of the Royal family photographed by Mario Testino. Of course, the nature of the portrait will depend on the basis on which they are being shot – the royal family want to demonstrate that they are a family, who have the same cultural traditions but yet are different, apart.

Ansel Adams (not known for his portraiture) believed in capturing the

'essential characteristics', and that the 'nature' of the person was recordable in an image. August Sander went further and believed that not only could he make a visual ethnographic record of German society, but also that different classes and trades were visually distinguishable. Many of his portraits are specifically plain studio-type settings in order to record the essence or spirit of the person.

Yet a viewer's interpretation of an image is much wider and taken from their cultural context. We have to take cues from the image and from what we know about the person. Expression, clothing and environment all play critical roles in our evaluation and understanding – without them an image becomes devoid of narrative. Perhaps this is why Sander's work was destroyed by the Nazis, as it demonstrated just this – all people are essentially similar.

This leads us once more to the purpose of a portrait – if you are trying to present the person, to convey an understanding of them, then record their emotion and their environment. The first image here tells you little about Amundsen, although it is a technically adept and captivating portrait. The second picture places the man in his environment, in his element, and so provides some context for you to complete.

Mike Smith is a creative photographer. Visit www.focali.co.uk for more information



These two images of Roald Amundsen portray him in very different guises. The controlled studio portrait (above left), taken by Ludwik Szacinski in 1908, tells us very little about the man, while that of him in Svalbard in 1925 (above right) tells another, more detailed, story

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 23 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Lartigue: Life in Color

By Martine d'Astier and Martine Ravache, Abrams, £24.11, hardback, 168 pages, ISBN 978-1-41972-091-8



IT WASN'T until his later life that Jacques Henri Lartigue began to garner recognition as one of the best 'amateur' documenters of history. In his sixties, the photographer and painter was finally given an exhibition at the Museum of Modern Art in New York. Lartigue's work catalogued the lives of the wealthy Parisians who surrounded him. While many of us know him better for his black & white work, Lartigue was more than open to experimenting with colour film, and was endlessly fascinated by the results he could achieve with the autochrome process, and later Ektachrome. This volume is the first time his colour work has been compiled and offers a fresh perspective on a body of photography we thought we knew well. There's something rather strange about seeing many of Lartigue's famous friends, such as Pablo Picasso and Federico Fellini, in glorious colour. This is really a great volume for photography history buffs. ★★★★☆

Francesca Woodman: On Being an Angel

Edited by Anna Tellgren, Walther König, £22, hardback, 232 pages, ISBN 978-3-86335-750-4



IF YOU look through the portfolios of any graduating class from a photography course, it becomes easy to spot a number of influences that dominate the students' images. One such prevalent photographer is Francesca Woodman, whose work has been consistently analysed and interpreted. It's not a surprise to see the widespread influence of her work. In a few intense years before her premature death, she fearlessly explored the boundaries of sexuality, gender and the body. She would often feature herself and her friends as models, using both the elements of interior and exterior locations to extend the narratives further. Woodman provides a powerful platform to explore not just one's identity as a photographer but also as a human being. ★★★★☆

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Colourful, colourful Copenhagen: A selection of images I took on a long weekend in the Danish capital

**Steve Gosling**

Steve is an award-winning professional photographer who specialises in producing landscape and travel images. He is an experienced instructor, having run workshops in the UK and abroad, encouraging and inspiring photographers of every level. As well as working closely with Phase One and Lee Filters, Steve is an ambassador for Olympus cameras, Manfrotto/Gitzo tripods and Permajet inkjet papers.
www.stevegoslingphotography.co.uk

Pick a project

Setting yourself a project can be incredibly rewarding and help improve your photography, as **Steve Gosling** explains



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ALI PTIBBS © STEVE GOSLING

Are you constantly in search of the photographic equivalent of a musical 'top 10' hit? Is your ideal portfolio a collection of greatest hits – images of iconic subjects taken in absolutely stunning light? Most photographers I know (and I include myself in this) love to pursue those one-off photographs, where the viewer's reaction is, 'Wow! What an amazing image'.

There is no denying that it's good to have those high-impact photographs in our collection. And in the 21st century the internet encourages the instant-hit approach to photography, as social media and photo-sharing sites such as Flickr and Facebook reward images with recognition from our friends and followers. But the sheer number of photographs posted on the internet means they are judged quickly and either 'liked' or passed over after a cursory glance. This is hardly a reliable barometer of the true value of any image, and particularly those photographs that require study, consideration and reflection.

If all we aim for is to maximise our 'likes' and produce a compilation of hit singles, then we are limiting our photographic endeavours and denying the full potential of photography as a means of communication. Why? First, the result is likely to be a collection of possibly excellent but almost certainly unconnected, disparate images. Second, the quest for 'greatest hits' can lead to frustration and disappointment because by definition they are not that commonplace. It was Ansel Adams who said, '12 significant photographs in any one year is a good crop'. And third, photography is more than simply the pursuit of a top 10 hit. For example, it's an incredible medium for storytelling, where the whole is greater than the sum of the parts. To continue the musical analogy, instead of a three-minute pop song think of a concept album or a symphony.

Long-term impact

That is why I am a great advocate of the photographic project – the in-depth exploration of a theme, idea or concept to produce a body of work that has integrity, coherence and therefore potentially a longer-term impact than a single, one-off photograph.



PROJECT IDEAS

ONCE you start to consider the potential topics or themes that might make the basis for a sustainable project, you'll soon find that the list is endless. To narrow it down, start with your passions and interests, as this will help inform and shape your photographic approach, while it is also more likely to provide you with the inspiration and enthusiasm you'll need to carry the project through.

It's good to keep a notebook of ideas. This could be in the form of a scrapbook (with concepts torn from the pages of magazines or newspapers, for example), or my preferred approach is to keep notes on my iPhone as it's always with me, so I can jot down an idea as and when it occurs to me.

If you're still struggling for inspiration to get your photo project off the ground, then here are five ideas to get you motivated.



1 Take one photograph a day/a week/a month

This concept has become popular in recent years; it forces you to get out with your camera and shoot each day. While projects with a time element like this do impose a certain discipline, they can be extremely demanding, so be prepared to put in the work.



2 A year in the life of...

This project could be as simple as photographing your pet cat or dog, your street, the local woodland or park, your child or your local football team. The main thing is photographing someone you have regular contact with, or something you have easy and regular access to.



Berlin Past and Present:
Each image was taken in Berlin and then merged in Photoshop with an image of a mural or a small section of a mural. The combinations are matched to reflect Berlin's past



3 Graphic abstracts

Choose a subject and photograph it with an emphasis on its graphic/abstract nature. It could be a specific colour, number or letter, street furniture, road sign, items in your kitchen or garden shed. The great advantage of this project is that you don't have to go far to find a subject.

4 Take inspiration from other art forms

Choose a piece of music, or a specific musician or band, whose work inspires you and try to represent the impact it has on you through a series of images. If the music moves you emotionally, all the better. It doesn't have to be music, as sculpture and painters work well too.

5 Use a specific technique or a piece of equipment

This could be as simple as restricting yourself to one camera and one prime lens, or using a pinhole or toy camera. The subject matter isn't crucial as it's the imposition of the discipline that will help to develop your vision and extend your creativity.

Top tips

Be disciplined

Working on a project requires commitment and discipline. It's easy to get distracted from the main goal of a project and go off on a tangent. Also, set aside physical time and mental space to dedicate to a project and protect these vigorously.

Don't aim for perfection

Remember, the pursuit of perfection is only valuable if it doesn't stop you from doing something. Taking a less-than-perfect photograph is better than taking none. Sometimes inferior images can be the source of valuable learning.

Go public

Commit yourself to your chosen project. Announce your intentions to your family and friends, or via the internet using your website, Facebook or Twitter. The externalisation of your intentions can help you stick at it when energy levels fall, or when work and family pressures have a detrimental effect on the pursuit of your project. The feedback you receive from others might provide the encouragement to help drive your project forward.

Challenge yourself

Strive for a balance between setting yourself a project that is challenging, but not so difficult that you become demoralised and disenchanted. If you pick a project that is too easy, you will run the risk of getting bored; overextend yourself and it won't get finished.

Learn from your projects

A project shouldn't end with the taking of the last photograph. It's important to evaluate what worked, what didn't work and, most importantly, why. Then try to extrapolate the lessons learned to the rest of your photographic endeavours.



Rust and Rivets: A series of images taken of the outside of a workman's shed in Portree, Isle of Skye, concentrating on colourful close-ups of paint, rust and rivets



Working on a project can encourage us to look beyond the obvious images to explore our subject more fully, and think laterally and creatively about how we can photograph it in unique ways. I can say from personal experience that this process also aids our development as photographic artists.

It helps us to develop our own style and vision. A sustainable project should ideally be based on our interests and passions – the things that excite us – and as a result we are more likely to shoot from the heart. Furthermore, by exploring our personal ideas about a subject or theme in depth, we are more likely to produce photographs that reflect our unique view of the world. The first shots we take are perhaps replicas of others we have seen, but to pursue a project to completion usually requires us to explore beyond that – like peeling off the layers of an onion.

Response to a subject

A technique that helps with this process (and one I regularly suggest to my workshop participants) is to come up with one, two or three words that sum up their response to a subject (it could be a location, for example) and then consider the various ways they can represent those words visually via a photograph. This can form the basis of a project. It's an approach I use when I'm visiting a much-photographed location – it helps me produce my personal response to it, rather than fall into the trap of repeating the iconic but all-too-familiar images. Sometimes this leads to long-term projects I revisit over a period of years;

other times they last only for the duration of one trip.

For example, on my first visit to Copenhagen in Denmark I was struck by how colourful a city it is (see pages 12-13). I decided that would be my project for the few days I was there, so I concentrated on producing colourful, abstract images that captured my response to that place at that point in time. I was only there for a long weekend, but produced a set of 12 photographs I was satisfied with; as a series they will always represent Copenhagen to me.

Practice and experimentation

The projects we choose don't have to be focused on deep, meaningful, life-changing topics. Even relatively simple subjects can form the basis of a project. The important thing is that they interest us enough to take the time and encourage us to practise our techniques. Through practice and experimentation, we can refine our skills and develop our photographic voice.

A project can also provide us with much-needed motivation. We all find ourselves in an artistic rut from time to time – it's an inevitable part of the creative process. Working on a project can provide the impetus to keep photographing, to develop fresh approaches, and re-energise and rejuvenate our photography.

Working on projects offers a more contemplative approach to photography when compared with the frenetic hum for a 'greatest hit'. While these are always satisfying to produce, it tends to be the project-based images I take that give me the most pleasure and resonate over a longer period of time.

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**Justin Minns**

Since taking up photography, Justin's images have been published in numerous books and magazines. He also runs landscape photography workshops in East Anglia. For more visit www.justinminns.co.uk.

My first photography project came about rather unexpectedly. Photography projects had always been something I'd liked the idea of doing, but had never quite got round to starting. Instead, my photography just seems to have evolved into one big, sprawling, open-ended 'East Anglian landscape' project with no real plan to speak of and no end in sight. Then, in the summer of 2014, I received an email from the National Trust asking if I'd be interested in taking on a year-long project to capture images of the East Anglian coast. And, just like that, it seems I'd found myself a project.

Diverse landscape

For those of you unfamiliar with this part of the world, the East Anglian coast is diverse and, for want of a better word, 'quirky'. It's not the sort of rugged, rocky coastline that usually draws photographers, but no less interesting.

In the muddy Essex estuaries of the south of the region lurk remote islands of saltmarsh. Once the site of battles with invading Viking hordes, they are now teeming with birdlife. Moving north, Suffolk's 'sunrise coast' boasts Areas of Outstanding Natural Beauty and Sites of Special Scientific Interest – everything from marshland and shifting shingle spits to remote beaches fringed by dunes and crumbling sandstone cliffs, topped with heather and gorse.

Finally, the Norfolk coast has wide, sandy beaches and dunes, saltmarshes with creeks running like capillaries through them, quaint harbours where boats sit scattered in the mud at low

Orford Ness and its fascinating history creates a mix of man-made relics in a wild landscape



A year

With a dream brief from the National Trust,

Make use of websites to work out the angle of the sun at any time at any given location

**Neptune**

IN 1965, THE National Trust launched Enterprise Neptune (since renamed the Neptune Coastline Campaign), an ongoing fundraising campaign that responded to the need to protect our beautiful coastline from the threat of development. The funds raised were used to buy coastal sites of outstanding beauty and protect them from development.

Nearly 50 years since its inception, the campaign has raised more than £65 million and secured 742 miles of coastline across England, Wales and Northern Ireland. Coast acquired through the Neptune Coastline Campaign has been conserved in as natural a state as possible and managed in a way that enables people to enjoy and use it while encouraging nature to thrive.



The coastal cliffs of
Sheringham make a
subtle background
for clover flowers



at the **coast**

Justin Minns reveals how he completed his own photo project



Norfolk's Brancaster
beach at low tide – a
broad stretch of sand
fringed by dunes



Change it up

LENS choice makes a big difference to the image, and making the most of the characteristics of different focal lengths is a great way to help produce a varied collection of images. I like to start with wide shots, then work my way in closer to the details. This project often involved a lot of walking, so to keep kit to a minimum I generally only carried three zoom lenses, which covered all eventualities.

Canon EF 16-35mm f/4L IS USM

► Wideangle lenses are ideal for emphasising interesting foregrounds and capturing the wider views.

Canon EF 24-105mm f/4L IS USM

► This standard zoom lens was probably my most used for this project. I love using wide angles, but the downside is that distant objects become very small. A standard zoom helps to keep everything in the picture more evenly balanced.

Canon EF 100-400mm f/4.5-5.6L IS USM

► This was very useful for photographing the seals on Blakeney Point, but as well as the obvious uses for wildlife, it's great for picking out details in the landscape or compressing distance to give a different look to a familiar view.

Canon EF 100mm f/2.8L Macro IS USM

► This is the least-used lens on this project, but nevertheless still very handy to have in the bag for shooting things like wildflowers.

TOP 5 LOCATIONS



Dunwich Heath

Home to a variety of wildlife, Dunwich Heath is a large area of Suffolk heathland reaching all the way to the top of the sandstone cliffs that overlook the crashing North Sea. When the heather is in bloom, the sea of pink and purple heather is a stunning sight.

► tide and undulating cliffs – all this under those endless 'big skies'.

The brief for this project was to capture specific locations along this coast and how they change with the seasons – everything from classic views to unusual details, summer wildflowers to wintry storms – all in my own style.

Getting started

I always found that the biggest obstacle to starting a project was deciding on the idea and scope of the project itself. I didn't have that problem now, but I did have a dozen or so places on my list, and if I was going to be in the right place at the right time to capture all the images I needed, some serious planning would be required.

My first thought was to come up with a comprehensive shot list to work through, but I was concerned I might end up going through the motions, moving from shot to shot without any emotional response to what I was seeing.

Instead, I aimed to come up with at least one 'iconic' view for each location – a single image that captured the spirit of the place. This would be the starting point from where I could look deeper and build a collection of images. I hoped to get the classic views out of my system at the very start, then with some shots in the bag and a few ideas in my head I could relax, go with the flow and see where it took me.

The planning began with internet research on each location to find what was unique or special about it, where the iconic views would be and what else was there to shoot. Would there be wildflowers and, if so, when would they be at their peak? Would it be best at low tide or high tide? Once I had an idea of the important images I wanted for each place, I used www.sunalc.net (a website that shows the angle of the sun throughout the year) to work out at what time of day and year the light would be best to capture them.



Orford Ness

This is a unique and unusual place that provides a great deal of inspiration for photographers. It has big skies, unusual derelict military buildings set in an exposed shingle landscape, as well as marshland that is home to an abundance of wildlife.

'I made notes in a diary and began to build up a schedule for the year ahead'

There are a host of useful websites for researching everything from tides and sun positions to finding footpaths and places to park, but while the internet makes researching projects like this a lot easier, it can only tell you so much. There's no substitute for taking a map and seeing the lie of the land for yourself and, ultimately, my first trips of the project were as much to explore the location as they were about photography.

Building a schedule

As the plan for this project developed, I made notes in a diary and began to build up a schedule for the year ahead. This might sound a little over the top but, aside from my appalling memory, I had to arrange access in advance to certain sites.

One of the perks of working on this project was that I had access to some of the harder-to-reach coastal sites at unusual hours, so I could get the shots I wanted in the best light. To shoot star trails, I was able to stay overnight at Orford Ness, a shingle spit on the Suffolk coast, which is usually only accessible by boat during daylight hours. Blakeney Point on the north Norfolk coast, where I had the privilege of accompanying the rangers as they counted the pups in the seal colony, is equally difficult to reach. These visits all needed to be arranged in advance, so it was important to plan ahead.

Overcoming problems

With such a detailed plan, all that was left to do was turn up with the camera and take the photos, right? Not quite. I came up against some interesting problems and it often took several visits to get the images I wanted.



Stiffkey saltmarshes

This is an endless expanse of Norfolk saltmarsh criss-crossed by footpaths and narrow wooden bridges spanning the twisting creeks. In summer the marsh is a haze of gorgeous purple sea-lavender and it's the perfect place to make the most of dramatic skies in winter.



The weather always made life difficult. The mild winter weather was disappointing and the dreaded coverage of blank white cloud was a frequent nuisance. I always find going with the flow is the way to deal with the weather. There's almost always something to be salvaged from any conditions. For example, the even lighting on blank-sky days is ideal for detail shots.

I knew I'd have to deal with the weather, but I hadn't envisaged some of the more unusual issues, like missing the dawn light because I was trying to dig out a vehicle that was stuck in the shingle or having to take cover from marauding gulls that were nesting on a building I was trying to shoot.

Surprisingly, though, one of the biggest issues I faced was in my head. I wanted

the end result of this project to be a set of images that were in my usual style, but I found that harder than expected. First, it was difficult to ignore what the images were for – I found myself imagining what the end user would think rather than just taking the photo I wanted. Second, I had to change my usual approach for a more disciplined one – most of the images I wanted to capture were time-sensitive, so I had to shoot what was needed.



Brancaster

At low tide, Brancaster beach in Norfolk is a vast stretch of pristine sand, fringed by dunes high enough to offer views along the coast. It's often exposed and windy, but that wind rearranges the sand beneath the dunes into waves of photogenic ripples.

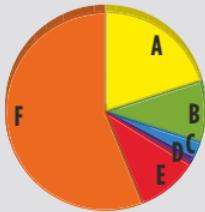
Blakeney

Blakeney has it all – from the pretty quayside with boats bobbing in the tidal creeks (or wrecked on the saltmarsh) to the wildlife. In winter the freshwater marshes are home to thousands of geese, and Blakeney Point has the largest colony of grey seals in the UK.

Positive feedback

Despite these issues, the fact I was doing this project for a client was enough to keep me motivated. I supplied the images in batches throughout the year so they could be used straight away, and the positive feedback I received, as well as seeing my work published, didn't hurt morale either.

The project came to an end in the autumn of 2015. The images were to be used predominantly for promoting the Neptune Coastline Campaign on everything from the National Trust's social media and website, to newsletters and press releases. They also found their way onto gifts, from jam jars to jigsaw puzzles. At the end of all the hard work it's satisfying not only to look back on the collection of photos, but also to see them used in so many ways.



In AP 23 January we asked

Did you buy anything photographic in the Christmas/New Year sales?

You answered

A Yes, a camera or lens	20%
B Yes, an accessory	10%
C Yes, computer hardware or software	3%
D Yes, consumables	1%
E Yes, but it wasn't discounted in a sale	10%
F No	56%

What you said

'I don't think that these days there are any bargains to be had at a specific time of year that cannot be bought at any other time by researching online' 'I bought a Samyang 21mm f/1.4 and a Nikon 75-150mm f/3.5SE lens. One was considerably cheaper than the other...' 'Yes, SRS in Watford was offering the Pentax-fit Tamron 90mm f/2.8 with £50 off so I got one'

'Initially I noted no, but then realised I did actually buy two Lowepro bags, a street and field pouch for my phone, and a belt bag for my Fuji'

Join the debate on the AP forum

This week we ask

Do you own fixed focal-length lenses (in the same mount) with different maximum apertures?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (left), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the forum.



The 23 January issue's cover was from 1 December 2001. The winner is Ian Gardener, who was the first correct entry picked out of the hat.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address

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LETTER OF THE WEEK

Raw rules

I am confused by an article quoting the guru Don McCullin (*News*, AP 2 January), who says digital photos cannot be trusted. Also reported was the fact that Reuters is only accepting JPEGs, not raw images.

How can a JPEG be more secure from manipulation when a raw image (we're told) is the equivalent of a film negative? I know the Exif files can be changed, but can't understand why this should be so, bearing in mind that a JPEG is the offspring of a raw file that you can manipulate as many times as you like and then make a series of JPEGs?

Mike Sansom, via email

Reuters' plan is to encourage photojournalists to shoot raw and JPEGs at the same time, but send them the JPEG images. When

a JPEG file is created from a raw file, a marker is usually left behind in the file showing it has been created in a software package, for example, Adobe Photoshop. Reuters won't know what changes have been made from that raw file, but will see it has come straight from the camera and what edits have made in-camera. As most cameras only allow exposure, colour, contrast and cropping to be done, they can be sure the image hasn't been tampered with, at least to some degree. The second factor is simple – speed, time and money. Raw files are larger so take longer to send and process, delaying the time getting from the photographer, to a news desk, to be published – Richard Sibley, deputy editor

LETTER OF THE WEEK: MIKE SANSOM © 2014 TIME INC. ALL RIGHTS RESERVED



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Testing times

I found the test of the Sony Alpha 7R II by Nick Dungan very confusing (AP 16 January). Was the test about the Sony Alpha 7R II camera, the Metabones Smart Adapter or the Canon lenses Nick was using? If the camera is the main test, surely this puts it at an immediate disadvantage, so it's not a true test. On more than one occasion, the article mentions there could be a problem with the adapter. By the end, I felt I hadn't really learned anything. Maybe you could ask Sony if it was the company's design intention for the camera to have an adapter fitted as standard for use with Canon lenses all the time?

Next time, please get the title of the article right. A *Field Test of the Metabones Smart Adapter* would have been more appropriate – then I may not have bothered to read it.

Earl Walker, Lincolnshire

There has been a lot of interest in the fact that the Sony Alpha 7R II can use phase-detection autofocus with Canon lenses and a Metabones Smart Adapter, because Sony's FE lens range is still limited and many photographers use Canon kit. Nick's field test reveals the strengths and weaknesses of this combination when used in a demanding real-life scenario. The fact that it works at all is testament to Metabones' engineering, and counts as a real (if unintended) advantage for Sony, as it expands the possible uses of this extremely impressive camera.

Note that this field test was a complementary piece to our full review of the camera, which was published in AP 5 September 2015 – Andy Westlake, technical editor

Looks familiar

I recently purchased a Fujifilm X-T10 and, on removing it from its box, was instantly struck by how similar it was in appearance to the very first SLR I bought in 1961, not long after Japanese cameras became available in the UK – an Asahi Pentax H2. It and the Nikon F arrived about the same time in 1961, aimed at different markets. The Nikon was a somewhat clunky camera, designed as part of a system outfit. The Pentax had cleaner lines, was aimed at the enthusiast and was simpler with fixed pentaprism and the 'universal' M42 lens mount. Pentax was the first company to introduce the instant-return mirror and microprom focusing aid, but the H2 still only had a semi-automatic diaphragm; you have to reopen the aperture with a lever after exposure in order to refocus. Despite its age, my H2 is still working, albeit with



The Fujifilm X-T10 and the Asahi Pentax H2

a couple of sticky shutter speeds, and produces excellent negatives. It is a great credit to Asahi's designers that more than 55 years later Fujifilm have chosen to echo the design in producing a contemporary state-of-the-art digital camera. Although I have bought and sold many cameras over those 55 years, for sentimental reasons I kept the Pentax and I'm glad I did. One noticeable difference is the weight – the Pentax weighs 215g more with a 'standard' lens.

Ian Gee, Gloucestershire

Your letter raises a couple of interesting points, Ian. Perhaps some of the older designs are 'better' than many current ones, or perhaps we hark after familiarity, or a design that lends some sort of

'authenticity' to digital photography. It is also good to know that the mechanical engineering of the time is still working more than 50 years later. I wonder if the same will be said of many of today's electronic components, or whether that will even matter? – Richard Sibley, deputy editor

Spurred on

Inspired by Roger Hicks' article about exhibiting photographs (*Putting on a Show*, AP 9 January), I contacted a local newly opened coffee shop via Facebook and, after meeting the owner, I'm proud to say that eight of my prints are now hanging on the wall! I'm also entering two other local exhibitions later in the year. Thanks, AP, for the ongoing inspiration.

Chris Jones, Hampshire

Good work, Chris! I think more of us should show prints of our work, even just on our own walls. Better still if it's in the public arena! – Richard Sibley, deputy editor

Lens choice

While I was drooling over the latest offerings from Fujifilm (*First Look*, AP 23 January) I noted that the lens mounted on the X-Pro2 is an unreleased f/1.2 WR 35mm. I've been saving my pocket money in order to buy a 35mm lens from the two types available, but this throws confusion and doubt into the equation. I look forward to your f/1.2/1.4/2 comparison piece.

Byron Lewis, Vale of Glamorgan

As it happens, the lens mounted on the X-Pro2 in our *First Look* feature is the existing XF 35mm f/2 WR. On this lens, like most others, the aperture is denoted as a ratio '1:2', which could be misread as '1.2' (in reality an f/1.2 version would be very much bigger). We reviewed this lens, and compared it to the older 35mm f/1.4, in the 2 January issue of AP – Andy Westlake, technical editor

In next week's issue On sale Tuesday 16 February

Sony Alpha 7R II

Michael Topham finds out how Sony's full-frame CSC performs at night on a nostalgic photo shoot

Avian adventures

Adrian Clarke explains the techniques he uses to capture the majestic beauty of British birds

Samyang 21mm f/1.4 UMC CS X

We test Samyang's latest manual-focus wideangle prime lens for mirrorless cameras

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Focus on lenses

In the fifth of our series on shooting digital film, we look at the use of lenses, and how they can transform the look and feel of your film



The Pocket Cinema Camera with 1960s Nikon lens

Whether you are a filmmaker or a photographer, your camera's lens becomes the eye of the audience. In photography, lens choice in its very simplest form comes down to how large you want the subject to be within the frame, but there are other reasons for using certain focal lengths. A wideangle lens can be used for portraits to show the subject in its environment, or to deliberately distort facial features. Conversely, a telephoto lens can be used for landscapes to show a particular part of a vista, rather than the whole view.

In the world of cinema, the choice of lens becomes even more important. There are

certain rules and conventions that have grown in the past 100 years of photography and filmmaking. We have absorbed these conventions, and the angle of view, plus the choice of lens and depth of field, has become part of the language of film that we understand without even thinking about it.

The centre of human vision has about the same angle of view as a 50mm lens when used on a 35mm or full-frame camera. So when we use a 50mm equivalent lens when shooting a film, it makes the audience feel like they are within the scene. With this knowledge, we can change the distance from the subject to change how the viewer feels. Further away is more voyeuristic, as if we are looking in on the scene, while closer can make us feel like we are right there, which adds to a feeling of intimacy, or tension, depending on what is happening.

The very narrow angle of view from a telephoto lens is like looking through a



Guy Garvey (centre) looks at footage of his latest music video with director Mark Thomas (far left)

Percy Dean



Percy has a background in extreme sports photography, and has been shooting video for the past five years

There are many advantages to a digital camera: you don't have to buy film; you can experiment with it for free; and you can practise cutting all the frames together. You can use weird lenses with it and a cheap mount to convert them. You can also practise freelensing. To do this, hold the lens up to the mount on the camera body and you can produce as many different effects as

you want. That's the great thing with the Blackmagic Pocket Cinema Camera – you don't have to have a big expensive set-up

I like to keep all the exposure settings on the camera locked, so a variable ND filter, screwed onto the end of a lens, becomes the exposure control. There are some bad filters out there, so avoid the cheap ones as the light can refract between the two plates of glass. With a standard ND filter you can get away with using more affordable versions, but as soon as you have two bits of poor glass from a cheap variable ND filter it can start to cause a lot of problems. My advice is to get the best variable ND filter you can afford.

Another way to get more light concentrated on the sensor, if you are not going to go out and buy a video-specific lens, is to get a Metabones Speed Booster adapter.

To see the full interview with Percy, visit www.amateurphotographer.co.uk/blackmagic

Percy Dean shooting Guy Garvey's latest music video with a Blackmagic Pocket Cinema Camera and an old Russian lens

MEB/ON/ONE

telescope. A tracking shot with a telephoto lens, that follows the subjects, makes us feel like we are spying on that person from afar.

A wideangle lens can be used to help establish a scene, allowing the viewer to survey where the action will be taking place. However, wideangle lenses can be used for other effects too. Imagine a point of view (POV) shot looking down on a subject who is looking straight up at the camera. A wideangle lens makes the subject seem very small within the frame, with a large head and a smaller body and legs. This communicates that the subject is very child-like. Switch this shot around and the POV is now of a child, looking up at tall adults who tower above the subject.

Types of lenses

So what types of lenses should you use when shooting video? Well, the answer is simply whatever you want. There are no hard-and-



Even an inexpensive adapter, such as this Nikon F to MFT one, will allow you to use any number of lenses on the Pocket Cinema Camera

fast rules, and for specific effects or styles you may want to use a vintage lens that produces a particular look.

There are all manner of adapters on the market that will allow you to use older lenses on modern cameras. Inexpensive passive adapters can be purchased for as little as £10, while more expensive active versions will allow for autofocus and aperture control, and can even reduce the effects of the sensor crop.

Lenses and sensors

One thing to consider when choosing the focal length of the lens you are planning to use is the size of the camera's imaging sensor. For

example, the Blackmagic Pocket Cinema Camera and Micro Cinema Camera use a Super 16 size sensor, which means a 2.9x magnification effect compared to a full-frame sensor. Therefore, a 50mm lens behaves more like a 145mm lens on a camera with a full-frame sensor.

However, the Pocket Cinema Camera uses a Micro Four Thirds mount, so it can take advantage of the full range of Micro Four Thirds lenses. Using a lens such as the Olympus M.Zuiko 7-14mm f/2.8 will look like a 21-42mm on full frame. Also, as it will only be using the very centre of the lens, not only do you get a great focal-length range, but you also get the benefit of the sharpest part of the lens being used.



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Gardeners' world

We take a look at some of the best images from 2016's **International Garden Photographer of the Year competition**

Flower photography has much in common with other genres. Perhaps the most striking similarity comes from its relationship with portraiture. When we take a beautiful image of a flower, we're attempting to get to the heart of its character. We make sure we have focused in on the most central part of the flower (for example, the stamens) and use a very shallow depth of field to throw out the background and cause the

subject to pop out of the frame. Regardless of the techniques, each of these images here succeeds in telling us much about the inherent beauty of the world around us and demonstrates that there are opportunities wherever we look.

You can see all the winners and finalists at an exhibition at the Royal Botanic Gardens, Kew, Surrey, on 6 February. If you'd like to enter competition 10, visit www.igpoty.com. The competition opens on 14 February.

© JOHN NEWTON





© RICHARD BLOOM

Overall winner **Richard Bloom**

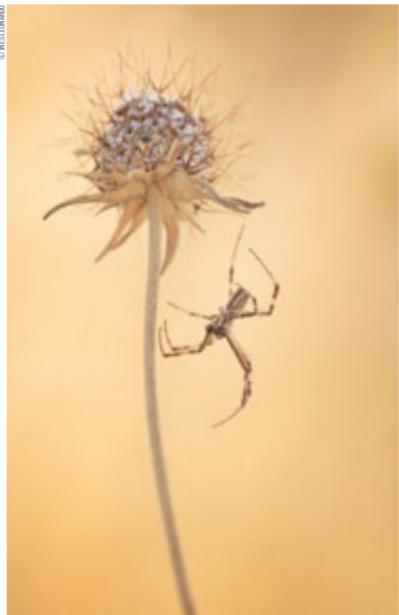
Tekapo Lupins

 The winner of £7,500 and the title of International Garden Photographer of the Year 9 is Suffolk-based professional photographer Richard Bloom. His wondrous dreamlike landscape picture called 'Tekapo Lupins' was shot on the South Island of New Zealand in early summer.

YPOTY - 2nd place **Jasmine Clegg**

Damsel Reflected

 'Red River Valley is a nature reserve in Cornwall managed by the Red River Rescuers, who work to restore swathes of this once heavily industrialised area,' says Jasmine. 'It provides habitats that attract a number of target insect species, including damselflies and dragonflies.'



Wildlife in the Garden - 2nd place **Inês Leonardo**

Aerial Dancer

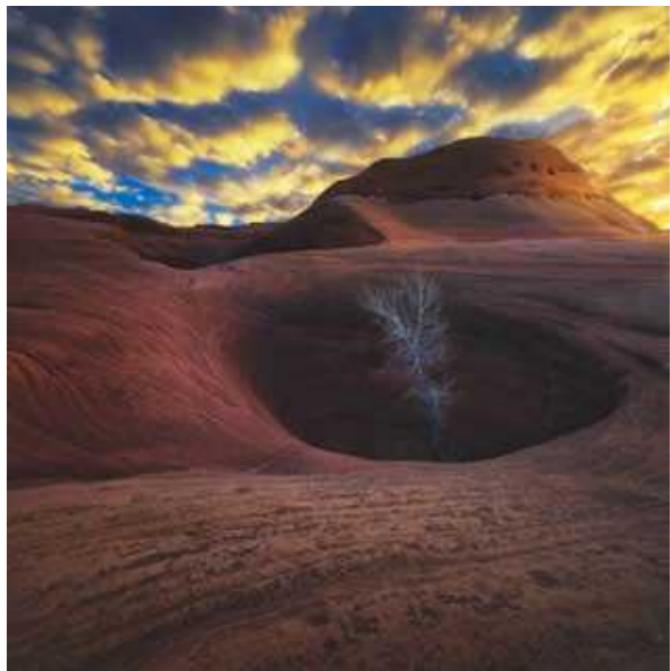
 'Almost every weekend I go to the Arrábida Natural Park [in Portugal],' says Inês. 'It's packed full of interesting wildlife, like this spider, which was shot in the middle of the summer. The plants and fields were beginning to show the effects of the long, dry days and these colours and shapes mirrored that of the balletic spider, dancing in the wind.'

Trees, Woods and Forests - 3rd place

Bruno Vais

Shine on Life

 'The word that comes to mind when visiting Dance Hall Rock in Utah, USA, is "surreal", says Bruno. 'The line patterns in the sandstone and the trees that peek out of giant holes look out of this world. When I saw this while scouting, I was impressed by the fierceness of the lone cottonwood – a sign of life in an area where the struggle for survival is as real as it gets.'



© BUNNIN



Portfolios - 1st place **Mandy Disher**

Full Circle

 'When the flowers have finished, seed cases and pods develop, bearing their valuable treasure inside until the time is right for nature to set them free to grow,' says Mandy. 'I like the diversity of the interesting shapes and textures, from the papery *Lunaria* and the fragile *Physalis* and *Allium*, to the prickly *Dipsacus* and the sturdy *Papaver*.'



Macro Art - finalist **Alberto Ghizzi Panizza**

Adorned by the Dew

 'This is a portrait of a damselfly with drops of dew resting on his head,' says Alberto. 'The dew is refracting a wildflower behind the subject. I often take long walks between the floodplains and the riverbanks near my town [in Italy]. Here I found my subjects and inspiration.'





© ENGLAND & WALES

Monochrome - 1st place

Matthew Woodhouse Three

 'I am in awe of this road in County Antrim, Northern Ireland,' says Matthew. 'The natural beauty of the

trees and how they hold each other along the road... I often think the trees knew why they were planted, to impress, and they've followed that task to this day. I'd wanted to capture the road in black & white for quite a time – the tones really highlight the tunnel.'

Macro Art - highly commended

Anna Ulmestrand

Enchanted Forest

'In the middle of the Surte forest in Gothenburg, Sweden, I found what looked to be a tiny fern,' says Anna. 'I photographed the fern through the forest foliage to achieve an effect similar to an artist's brush. The photo was taken in the afternoon when the sun was low and it highlighted the fern almost vertically. The light and the magical feeling gave the picture its name: "Enchanted Forest".'



Trees, Woods and Forests - 1st place

James Woodend

A Night to Remember

 'The aurora borealis is such an incredible natural phenomenon and the boreal forest in the depth of winter is often covered in powdery snow, which provides a beautiful foreground to the amazing night-time displays,' says James. 'When I set up my equipment to take this picture [in the Swedish Arctic] the temperature was below -34° C.'



© DEJARDA



© DEJARDA

**Wildlife in the
Garden - finalist
Johannes Klapwijk**
Frozen

 'The green-veined white is a remarkably early species of butterfly that takes flight in April,' says Johannes. 'With luck, you can see it in combination with hoar frost.'

**Breathing Spaces -
1st place
Richard Hurst**
Mountain Views

 'I have seen many images of Vestrahorn in Iceland and have always been drawn to it,' says Richard. 'This is a stunning mountain situated just outside Höfn in the south-east.'





Bountiful Earth - 1st place

Xuejun Xia

Picturesque Earth

 'The colours of the Yuanyang Terraces in Yunnan Province, China, have a deep artistic quality and take on myriad shapes,' says Xuejun of this incredible abstract image.



© XUEJUN XIA



Beauty of Plants - finalist

Hans van Horssen

Sound of Silence

 'I was inspired by the beauty of decay, the extraordinary autumn

colours and the peaceful atmosphere of the foggy weather,' says Hans of this shot taken in the Vlinderhof, Máximapark, Utrecht, Netherlands. The faded flowers (*Echinacea pallida*) look like musical notation in the air. These to me are the notes that make the "Sound of Silence".

© HANS VAN HORSEN



Macro Art - highly commended

Andrew George

Hidden Beauty

 'Purple heart is a low-growing succulent evergreen perennial

herb with erect or sprawling stems,' says Andrew, of this shot taken in the Maspalomas botanical garden in Gran Canaria, Spain. 'Leaves are elongated and pointed, glaucous green to violet-purple. Flowers are small, have three petals and can be white, pink or purple.'

See the winning images from 6 February at Royal Botanic Gardens, Kew, Surrey. The show will then tour the country. A book will be published on 1 March, priced £18.99.

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Airplane

By Burak Erzincanli

Creating a successful commercial composite is all down to the planning, as **Burak Erzincanli** explains

Creating a composite image in Photoshop may look complicated, but with the right elements and tricks applied, it's easy to achieve. Whether you're an amateur photographer or an enthusiast, you can improve your compositing skills with the correct workflow and techniques.

The commission

Last year, I was commissioned to make a composite image for a door manufacturer by Canada-based commercial photographer Tyler James. As the company manufactures large hangar doors, it agreed on the concept of showing an aircraft on a runway. The brief was simple: a clean, warm, catchy image that emphasised the width and main purpose of the door. The image was to be used at an upcoming trade fair, which meant we had a very tight deadline.

To make it a bit more complex, both the location and the environment weren't really suitable for the final look of the shot – the client wanted a clean background and a warm sunset, so it was decided to focus on the plane for the shoot, and I'd then build up the final image.

Burak Erzincanli

Burak is a photographer and creative retoucher specialising in fashion and advertising. He has been producing, shooting and retouching for seven years, working with international clients from Canada, America and Europe. To see more of his work, visit www.burakerzincanli.com





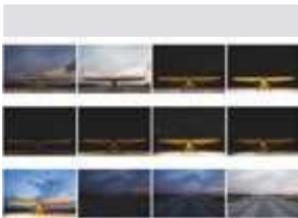
WORKFLOW

The first thing to consider before I start on an image is the workflow. An appropriate workflow is vital for achieving good results, and this is the order I usually work to for most of my shots:

- 1 Select images for the components
- 2 Sketch a composition and create the first draft
- 3 Select the appropriate images for the side components
- 4 Create the background
- 5 Add the main component
- 6 Add the sky
- 7 Major edit on the components
- 8 Blend the components
- 9 Final adjustments and colour grading



STEP BY STEP

**1 Selecting the right image**

I had 12 location photos that were shot with different exposures and lighting, so I had enough alternatives for the main element. I usually like to pick one normal or slightly underexposed image as a starting point, then use one of the overexposed images later to highlight specific details in the final image.

**2 Creating the first draft**

I get rid of the buildings on the right side of the background and add a different sky to create an image with more 'bite'. Try to shoot your own component images or make use of stock websites. This may sound boring, but it's one of the most important parts of creating a good composite image.

**3 Selecting the sky image**

After a good search on Shutterstock, I decide to use this sunset image, with dominant yellow and blue colours and just a hint of magenta. As the aircraft was also yellow, the gradient blue tone in the stock image is ideal for creating a contrast, while the bright yellow tone is perfect for blending effectively.

**4 Creating the background**

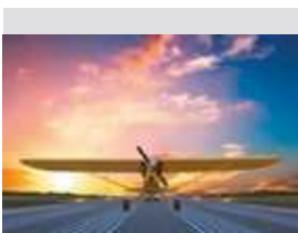
I start building the background using the striped runway image from the shots sent to me. Instead of removing the buildings in the background, it's better to use the stock runway image for adding greenery. I mask out the sky with alpha channel masking, then add the masked green part onto the right and left.

**5 Adding the aircraft**

Next, I start masking the plane. For best results, I use the Pen tool for selecting at 400% zoom and a 0.5px Feather for the selection. It's always better to place the original image on the background and then start masking. This makes it easy to match the horizon lines of the two images for a correct perspective.

**6 Adding the sky**

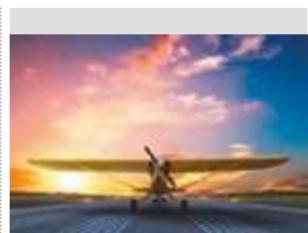
Then I place and adjust the sky's position. Now it's time to blend the components to tie the image together. Here is the important part – to create a good blend, the exposure and tones of each element should match. So I duplicate the plane layer and select the top layer's Blending Mode as Screen.

**7 Editing the aircraft**

I get rid of the harsh reflections of the white lines under the wings by selecting the area, filling with the original colour and adding Uniform Noise (Filter > Noise > Add Noise > Distribution: Uniform, Amount: 1). I then lower the Opacity to keep some of the reflections and add the propeller, cut from another image.

**8 Blending the components**

After tweaking the layers' Color Balance, Hue and Saturation and Levels, I blend the sky in with the greenery in the background layer. I sample from the lowest point in the sky, create a new layer and paint the background layer's tree section in and create a clipping mask. Opacity is reduced to produce a misty look.

**9 Colour grading**

For shadow I paint the ground with black at 45% Opacity on a new layer. For the colour grading, I increase the contrast with an 'S' shape on the Curves layer, and apply Gradient Maps with warm tones with a Color Blending Mode selected. I reduce the Saturation and lighten the left side to create a contrast for the sunlight.



Theme:
LANDSCAPE

HOW IT WORKS

**ENTRY: A SET OF PICTURES MADE UP OF 5-8 PHOTOGRAPHS.
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Send a set of pictures of 5-8 images relating to the theme 'Landscape' to apcompetitions@timeinc.com, with the word 'Landscape' and your name as the subject heading, by Friday 13 May 2016. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the international round of the competition (see below). First, second and third-prize winners will be chosen by the editorial staff of *Amateur Photographer*. The results will be published in AP 18 June 2016.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 16 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June 2016. There will be 16 editors-in-chief as judges.

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EXTRA: All national Maestro winners will also be published on Facebook at the end of June for the EISA People's Choice competition. Prize for the winner: €1,000.

For further details, terms and conditions: www.eisa.eu or www.amateurphotographer.co.uk/EISA2016

* NOTE: PHOTOGRAPHERS ENTERING THE UK NATIONAL ROUND OF THIS COMPETITION MUST BE UK RESIDENTS

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Point of contact

On the launch of his new monograph called *Contact*, **Jake Shivery** discusses the appeal of portraiture and how the genre can marry beautifully with the classic technique of contact printing

If I were pushed to explain the appeal of portraiture, I would have to sum it up in one word: preservation. With people, culture and fashion the changes are so fast. I feel a

constant deadline in recording what I can, while I can. There's so much going on in my immediate vicinity of Oregon in the USA that I feel compelled to use my camera.

There are a lot of angles to a good

portrait – the image is an artefact of beauty, a record of the subject, a complete narrative in a single image, or perhaps even a totally incomplete narrative in a single image – and every artist approaches the matter differently. And I do, too, depending on the day, my mood and the subject, but the goal is always some combination thereof. To put it more succinctly, they're all just little love letters to my subjects.

Portrait photographers have various methods of working. Some will go in with preconceived ideas, while others will allow themselves to work organically. I do both. I'm basically hedging my bets pretty much every time I make a portrait and I'll often go in with a solid idea in my head. Sometimes I'm over-prepared, with sketches, diagrams and flowcharts, but I always try to have a plan in place. I try not to waste anybody's time. And sometimes, what I have in my



LAWRENCE BROWN © 2013 ILFORD PHOTO

head will work out very nicely, and other times – maybe more often than not – something completely different will occur, and I'll have an image that I couldn't have planned.

I feel stronger about some images than others – the guy with the barrel and the waterfall (above centre) is a good example of an image that required significant planning, with a crew and so forth – and I really push myself to accomplish these. But, more typically, I'll just keep the plan in reserve. Most times, it's just a quiet coffee or cocktails, and I wait and see what happens. I love hanging out and eventually setting up the camera, and then waiting for the moment to present itself.

I keep a long, ongoing list of ideas for upcoming portraits and add to the list every time I'm in conversation with someone and realise I wish to make his or her portrait. This list is huge, but it means I always have ideas.

Contact printing

In theory, contact printing (the technique of laying a negative against photo-sensitive paper and printing directly from the negative onto the sheet) is one of the simplest methods of photography – you apply light to a negative sandwiched between a plate of glass and a piece of photo paper. I think the one-to-one reproduction ratio really shows, and I gave up enlarging the 8x10in negatives a long time ago because it just turns them into regular pictures. There's no grain or fall-off, even in really big prints, but they don't have the density and depth that turns contact prints into artefacts. The contact prints look different and they feel different.

Pretty soon, after I began experimenting with 8x10in films, I found it damn near impossible to return to smaller negatives. Nothing out there is as generous and beautiful as a huge sheet of well-

Above far left:
Ms D Pasquini, Vancouver, USA, 2008, No 1

Above centre: Mr R Graves, Latourell Falls, USA, 2010, No 1

Above: Mr O Daniels, Blue Moon Camera, Oregon, USA, 2012, No 3

exposed Ilford HP5. I love the 'peasant alchemy' aspects of working with very simple materials in a physical setting. It's dark and wet, and red and weird in the darkroom, and I'm putting about with a wooden printing frame and some contrast filters, pushing around light and silver. It's the most easily accessed transmutation science, and it produces lovely photographs.

I really like the deliberation of both the photographing and the printing. I think it shows in the final results and how much I enjoy the pace of working with a slow process. I make very few negatives, but I use most of them. Also, the procedure is something most people have never seen before – it's a simple way to let subjects know I'm serious and that I have the best of intentions.

But the big problem is all the missed opportunities. There is never a sitting where I don't see some small, in-between moment



Left: Mr D Slottke and Ms T Slottke, North Smith Street, Oregon, USA, 2010

Bottom: Ms A Torresola, North Syracuse, USA, 2009, No 3



Jake Shivery is a portrait photographer based in St Johns, Oregon, USA. He has been involved in the photographic industry for more than 20 years, working in many capacities and places. In 2011 he co-founded Blue Moon Camera and Machine camera shop, where he is now the proprietor. To see more, visit www.jakeshivery.com. To purchase a copy of *Contact* (\$45), visit shop.diffusionmag.com/product/contact-by-jake-shivery

that I wish I could get. It always makes me think about the advantage of using a reflex camera – being able to just pull the trigger at exactly the right instant. But I don't have that, and I'm never going to. Using a view camera allows for a more calculated approach.

The right light

All my shots are lit with natural light because, ultimately, I'm aiming for a consistent look in my images. It's my goal that eventually my entire body of work could theoretically hang together in one long, very cohesive exhibition.

I moved to Oregon because of the lovely perpetually diffused light. I left Colorado, where it's always sunny, and came here, where it's always rainy, specifically in pursuit of this kind of gloomy light. The light informs the aesthetic of the project as much as the format or the subjects.

I've had a pretty good workflow with this – I make portraits all winter and retreat to the darkroom all summer. The limitation is obvious – if we have a sunny day (as we seem to have more and more lately), then I either have to postpone the

sitting or seek some shade. This discipline also makes it hard to travel with the camera. But limitations on projects often help to add cohesion, which is very important to me. Always working in the same light helps when focusing on the subject – there's a handful of portraits from 2004, 2008, 2012 and 2016, all of the same person – as this allows the viewer to concentrate on the changes in the subject, and not stop to think about technique.

Of course, the right light is all well and good, but a project such as this also requires the right kind of camera. Working in camera stores my whole life, I've had the chance to make pictures with just about every camera I've had an interest in. When I first found the Deardorff 4x5 View, everything else just seemed like practice. It's a beast with its own 'consciousness', and it makes its own rules. It's jealous if I use some other piece of gear; it feels neglected if I leave it in the box too long. It collaborates with me, it feeds me ideas, it makes everything pretty. A large component of my workflow is to want to spend more time with my camera – it keeps me working. I don't know what I would do without it.

In addition to loving the camera, I also appreciate the results – nothing else looks like a contact print. You can touch and feel them – nothing else has this kind of depth or density of emotion. When I'm making portraits, I try to create heirlooms – artefacts that future generations will be able to appreciate as being handcrafted and very deliberately produced. The archival nature of fibre printing appeals to me, and the look provides the timeless quality I'm after.

Launching the book

We were overwhelmed by the response to the Kickstarter campaign to print the book *Contact*. We were being pretty conservative with the original estimates, and I'm thrilled we were allowed the extra pages. More money allowed for a comprehensive 'Volume One'.

Working with small publishing house provided a lot of creative synthesis between myself and the designer. Everything – from the offset printing, to the non-traditional cover, to the content itself – is exactly how we wanted it. We owe it all to the very kind people who supported us, and I appreciate the book as an object, but also as an opportunity.

It has been selling very well, and when it's gone, it's gone, which is fine with me. I'm not really interested in reprinting the first book – it's much more exciting to think about the eventual Volume Two.

AP



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A cropped-in version of this image was used as the cover of Tom's biography

Tom Jones



Portrait photographer **Harry Borden** tells the story behind his recent book-cover shoot with legendary Welsh singer **Tom Jones**

Last year I was given the opportunity to photograph Tom Jones for the cover of his autobiography, *Over the Top and Back*. It was an important project for the publisher, Penguin, and the company had made a big investment in the book. The publisher's art director, John Hamilton, is a brilliant designer and I've worked with him several times previously.

Before the shoot there were a few meetings to discuss ideas about how the cover picture

should look. The publisher has a retinue of people to please, including booksellers who want something simple, strong and graphic that will stand out on the shelves and online. At the same time, Tom's PR people have their own ideas about how they want him to be perceived.

John chose the location for the shoot, MC Motors, which is a huge former industrial location in Dalston, East London. It is an amazing building that offers lots of different and attractive areas to shoot.



ALL PICTURES © HARRY BORDEN

We arranged to meet Tom at around midday, but I got there early in the morning and just wandered around different parts of the building, looking for places to use. I hadn't been there before, which was good because it allowed me to improvise. I aim for lots of variety in the final results, and I've always found that for these kinds of shoots it's good to keep things moving and let the whole thing be fun. I'd rather do that than hammer away at one image and one particular lighting set-up.

Tom arrived with his team, which included a stylist and his manager, who is also his son. Tom, now 75, is very easy-going, relaxed and confident, and I think he is genuinely an uncomplicated person. He's had a good life and I don't think he's allowed the stresses of his career to impact on him. He just does what he does and enjoys it.

Penguin had given Tom a budget for clothes and he had a range of different outfits to wear. He was very generous with his time and was



professionalism personified throughout the shoot. He knew it was important to collaborate with me and be part of the process, and I photographed him against a variety of backgrounds all over the building. At one point, we continued the shoot outside and the reaction from people on the street when they saw him was amazing.

I was using my EOS 5D Mark III. I took 35mm, 50mm and 80mm lenses, but as usual I shot everything on my favourite portrait lens, the

50mm. I used available light most of the time, although sometimes I also used a little Profoto off-camera flash with a softbox. I shot some images with a small battery-powered Manfrotto LED light, too.

After the shoot, Penguin considered a lot of different pictures for the cover. It was a long process. I must have been asked to supply around 40 images while they tried out different designs. In the end, the image chosen was quite a simple picture. It was a headshot taken

using the 50mm lens and lit with sidelight from a nearby window.

The final cover image was retouched by the publisher to have the appearance they wanted for the book. I didn't see the book itself until I was shopping in Tesco one day.

My eye immediately went to it. A lot of the other books on the shelves had quite garish covers, but this one stood out as it had more sombre tones and that iconic face. It was quite similar to what we had originally discussed and agreed in the pre-shoot meetings.



Harry Borden

Harry is one of the UK's finest portrait photographers and his work has been widely published. He has won prizes at the World Press Photo awards (1997 and 1999), and was awarded an Honorary Fellowship by the RPS in 2014. The National Portrait Gallery collection holds more than 100 of his images. Visit www.harryborden.co.uk

Reader Portfolio

Spotlight on readers' excellent images and how they captured them

Receding Tide

1 Nick has cleverly used the tendrils of tide foam to act as a beautiful leading line into the simple muted colours of the ocean and horizon
Canon EOS 5D Mark II, 16-35mm, 2.5secs at f/11, ISO 100, tripod, ND hard grad

Groyne

2 In this photograph Nick has captured a beautiful sunrise in the couple of hours before low tide, resulting in a strong visual element of the groynes lit by a wonderful light
Canon EOS 5D Mark II, 16-35mm, 1.6secs at f/11, ISO 100, tripod, ND grad

Fiery Sky

3 Nick rightly identified that using such a slow shutter speed would render the water silky smooth and therefore make it easier for the viewer to run their gaze around the image towards the background
Canon EOS 5D Mark II, 24-70mm, 1.6secs at f/11, ISO 100, tripod, ND grad

Low Tide

4 By shooting at this time of day, Nick has captured the textured rock shelves beneath the water. Beyond that, the sky is lit up with saturated fiery colour
Canon EOS 5D Mark II, 24-70mm, 0.6sec at f/11, ISO 200, tripod, ND grad



Nick Hanson, East Yorkshire



Nick has always had a passion for the outdoors, but it wasn't until he moved from his home town of Dumfries that the bug really bit him. During trips to visit his grandparents back home he would take his camera and document the stunning landscapes that surrounded him. Ever since then Nick has committed himself to capturing the beauty of the natural landscape and the variety of wildlife found among it. www.nickhanson.co.uk



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Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk/portfolio



Summer Solstice
5 'With this shot, I wanted the viewer to work their way down the steps, towards the sea and Whitby's west pier, before moving on to the setting sun,' says Nick of this shot. Canon EOS-1D X, 24mm, 0.5sec at f/11, ISO 100, tripod, ND hard grad

Evening Class

Photoshop guru Martin Evening sorts out your photo-editing and post-processing problems

Straightening an image

IN JEREMY Robbins' original photograph, the boat is in the centre of the frame, shot into the sun, with lovely reflections shining off the water, contrasted with the mountain peaks in the distance.

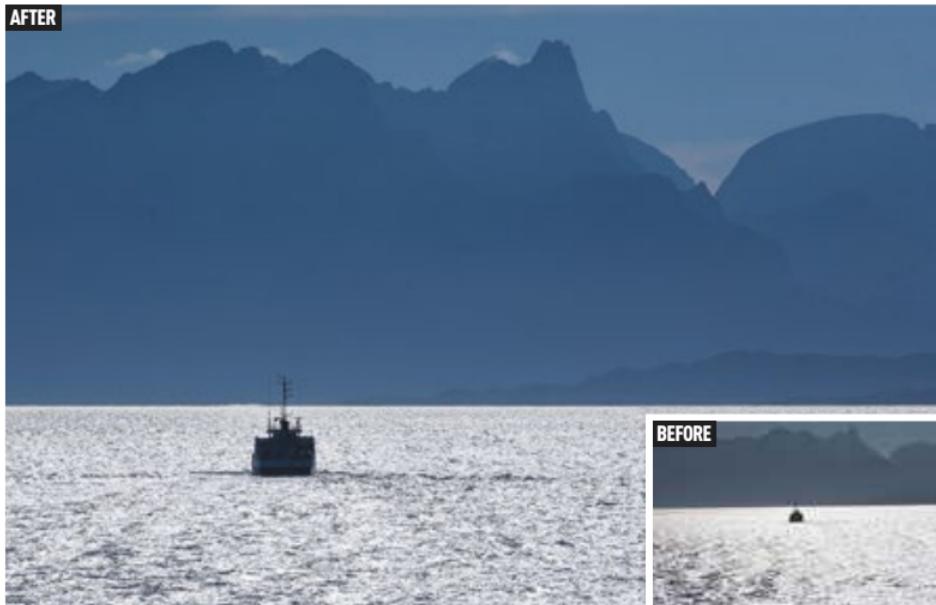
In the following steps, I show how I straightened the horizon and also applied a rule of thirds crop to the image, aligned to the horizon, where I placed the boat

in the left third. As I cropped the photograph, it was important to have the mountains dominate the frame. This action not only strengthened the composition, but also the narrative. It showed the viewer where the boat was heading. The blue colour and haze also gave the image a sense of distance, contrasted with the silhouette outline of the boat.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



BEFORE



2 Add contrast

Next, I went to the Basic panel. I darkened the Exposure slightly and set the Highlights slider to -100, which brought out more detail in the water. At the same time, I lightened the Shadows to preserve more detail in the mountains in the distance, and set the Blacks slider to -57 to set the black clipping point.



1 Straighten the horizon

To do this, I selected the Straighten tool from the toolbar and dragged along the horizon line. I then selected the Crop tool and applied a tight crop, where I aligned the bottom third dividing line to the horizon. I was then able to click on any other tool, such as the Hand tool, to exit the crop mode.



3 Remove dust spots

I noticed there was quite a bit of dust on the sensor. When you increase the tone contrast, and especially if you extend the Blacks slider, this can make any sensor dust spots more noticeable. To correct this, I selected the Spot Removal tool and clicked on all the visible dust spots to get rid of them.



Adding tone and colour contrast

THIS PHOTOGRAPH by Michael Kemp was taken on a late summer morning before the sun was too high. There is a lovely light hitting the beach shoreline and beautiful cloud formations set against a deep-blue sky. It looks like Michael composed this picture in-camera by placing the horizon in line with the bottom dividing third. This certainly makes sense, but to my mind the photograph seemed to work better if the sea at the bottom were cropped out more. There was nothing of much interest in the foreground and by cropping the photo in this way it draws the eye to the beach and the clouds.



1 Crop the image

The first thing I did was to select the Crop tool and drag it onto the photo to define the area I wanted to crop. In this instance, I used the dividing third guidelines to align the bottom third to the top of the buildings on the shoreline.

2 Apply Basic panel adjustments

The next step was to optimise the tonal contrast by using the Basic panel. Here, I increased the Exposure brightness and also increased the Contrast slightly. I then adjusted the remaining tone sliders to add more contrast to the sky and to lighten the buildings.



3 Darken the sky

In this step I went to the HSL/Grayscale panel, where I clicked to select the Luminance tab and also selected the Target Adjustment Tool from the toolbar. I then clicked on the sky and dragged downwards to darken it. As I did this, it automatically adjusted the Blues and Purples sliders.



Crop overlay guides

IN THE two examples on this page, I examine using the dividing thirds Crop tool overlay when applying a crop, and using this as a guide to decide on a composition. Working with the Crop Overlay tool in Lightroom, you can press the 'O' key to cycle through the various crop guide overlay options. The default is the dividing third overlay, but you can select others such as the Golden Mean spiral overlay (left), which I used to align the picture elements to the guide as I adjusted the crop handles. When this overlay is selected, you can use Shift plus the 'O' key to cycle through different orientations.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

A4 Pro Lay Flat photo book

● From £45 for 26 pages ● www.photobox.co.uk

Michael Topham reviews
PhotoBox's latest service

At a glance

- 22x29cm
- Fujifilm Crystal Archive Lustre paper
- Silver-halide printing process
- Print text on the spine
- Presentation box
- Standard delivery £4.29

PHOTOBOX has an extensive range of photo books for those who would like to create a personalised album using their own images. The A4 Pro Lay Flat is the company's latest offering, and as the name suggests it features a lay-flat design and deep spine so each page lies completely flat when viewed and turned.

Created using a silver-halide printing process on Fujifilm's Crystal Archive Lustre paper, the book has a laminated hard cover that offers excellent protection of the pages inside.

Designing the book is made easy using the intuitive online interface, and users have the choice of multiple photo layouts across a single page or a panorama across two. Images can be dragged and dropped into templates easily, and there are 29 fonts to choose from, with options to add borders or illustrations.

It's possible to preview a slideshow before your album is ordered, and the basket offers a precise breakdown of pricing and shipping costs. Additional pages cost £1.49 each, and you'll have to pay £5.50 if you'd like to remove the PhotoBox logo. If A4 is too small, for an additional £15 there's the option to increase the size to an A3 Lay Flat photo book.

Verdict

My album arrived in a strong cardboard box, which protected the edges from potential damage in transit. I'd have liked the option to change the colour of the presentation box from peach, as well as the choice to remove the barcode from the final page, but other than these points it's hard to fault the service.

Colours within my album were accurately reproduced, the pages were thick and durable, and there was a premium feel to it that I would usually associate with a pricier product.



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Available in 4, 8, 12 or 16 pages, this soft book is designed for those who'd like to create an album of baby photographs. Machine washable at 30°C, you're given the option to add a name or text to the cover.



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From £29 for 26 pages

This design lets you choose nine photographs to feature in a collage on the cover. Inside, the images are printed on 170gsm photo paper and you can choose from 26 to as many as 100 pages; additional pages cost 99p each.



Premium Photobook (29.5x29.5cm)

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PhotoBox's Premium Photobook is typically the choice of pros who would like their album to have a luxury silk padded hard cover. It features 260gsm matt photo paper and comes in a clamshell presentation box.

Out now

Expert reviews of the latest kit to look out for



COOPH Photo Glove Original

● £139 (around £106) ● store.cooph.com

COOPH – short for Cooperative of Photography – sells clothing and accessories specially designed for photographers. The company offers exceptionally high-quality garments and we featured its rather expensive but luxury Photo Glove Ultimate in AP 23 January. This week, we review the COOPH Photo Glove Original which, while slightly cheaper than the Ultimate, doesn't compromise on quality.

Available in three colours and in male and female versions, the outer shell is made from 100% sheep's leather, which makes the gloves soft and supple for ease of movement, while still looking stylish. Inside is a polyester lining that helps to insulate the wearer's hands.



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Tokyo tales

Nigel Atherton attended the global launch of the **X-Pro2**, Fujifilm's new flagship camera, and got to spend some quality time with it. Here are his first impressions

Confession time: the last time I used a Fujifilm camera was about two years ago, when I spent a frustrating hour trying to get an in-focus picture of my hyperactive new puppy with the X-E1. It was a lovely camera, but between the slow AF and laggy EVF it wasn't up to the job of capturing fast-moving subjects. In the intervening period a succession of new X models have impressed the AP team – so much so that several of them have bought one.

This year I got the opportunity to revisit Fujifilm's X system when I was invited to Tokyo to the global press launch of what turned out to be the X-Pro2. To re-familiarise myself with the X system, I took an

entry-level X-T10 and a handful of XF lenses on the trip to find out for myself what everyone else in the office was raving about. Most importantly, this gave me a yardstick with which to compare the new top-of-the-range X-Pro2.

I only had an afternoon to shoot with the X-T10, but I soon learned that the system has come a long way in the past couple of years. It was a delight to use, and so small and light that even with three extra lenses it wasn't a burden to carry.

For the first 20 years of my photography career I, like everyone else, used a ring around the lens to change the aperture, and a dial on the top of the camera to change the shutter speed. Since the 1990s, these functions have been

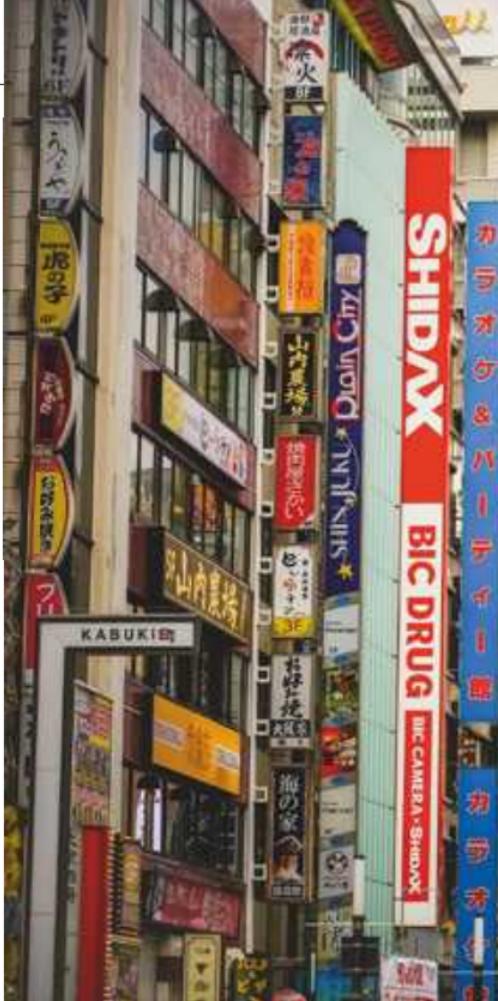
performed using front and rear wheels on the camera body.

Fujifilm's decision to return to the traditional method reminded me how much I enjoyed this more tactile method of interaction. It makes the camera feel more like a mechanical tool with a personality, and less like a soulless computer with a lens on the front.

The X-Pro2 launch event was on the second day of the trip, where it was revealed that the camera features a brand-new 24.3MP X-Trans III sensor, and an all-new X Processor Pro, making it the fastest and highest resolution X-series camera to date. That evening, pre-production samples were distributed to the small group of UK press in attendance. My first

opportunity to shoot with it came the next day in the fascinating, but visually limited, environment of Fujifilm's Sendai factory, where I was able to see the new camera being assembled and quality tested. (Don't miss the feature on the factory in AP 12 March.) This was followed by a free day and a half in Tokyo to try out the new camera in the environment at which it is primarily targeted – street photography.

The most obvious physical difference between the two cameras is the size – the X-Pro2 is more than 50% bigger, by volume, than its entry-level X-T10 sibling. There seems little reason for the extra size other than the inclusion of a hybrid





Above: I was delighted to see Godzilla make an appearance at Shinjuku. Taken using the 50-230mm at 100mm, 1/90sec at f/7.1, ISO 200

Right: Everything this shop sells is made from edamame beans. Taken using the 18-55mm, 1/30sec at f/5, ISO 200

At a glance

- 24.3-million-pixel, X-Trans III sensor
- Hybrid optical/electronic viewfinder with 2.36-million-dot EVF
- 8fps continuous shooting
- 77-point AF system (273 point in tracking mode)
- ISO 100-51,200 (extended)
- 3in, 1.62-million-dot LCD screen
- Price £1,349 (body only)



ROUND THREE
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AFY



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Your chance to enter the UK's newest competition for budding amateur filmmakers

TO COINCIDE with the launch of The Video Mode website, we're pleased to announce our new Amateur Filmmaker of the Year (AFY) competition. AFY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth £10,000 in total.

The competition is split into three rounds, each with its unique theme: Nature, Time and Love. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera you'd like, and the content and editing are up to your imagination – so long as it fits

the round's particular theme. Visit www.thevideomode.com to view the top videos, as well as the scores and a leaderboard for the overall competition. The winner will be the person with the most points after three rounds, who will win the overall prize as well as the title of Amateur Filmmaker of the Year.

Rounds and dates

Below is a list of the competition rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. When planning your entry, take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you'll be judged.

Theme	Opens	Closes
Round One: Nature	1 Aug	30 Sep
Round Two: Time	1 Oct	31 Dec
Round Three: Love	1 Jan	28 Feb

The overall winner will be announced in April 2016

Prizes

Enter to win your share of prizes worth over £10 000! Here's what you could receive:

Round One

Canon EOS 7D Mark II, worth £1,499.99

Canon Legria Mini X, worth £329.99

Round Two

Canon EOS 5D Mark III, worth £2,499.99

Canon Legria Mini X, worth £329.99

Round Three

Canon XC10 (with 128GB CFast card and reader), worth £1,999.99
Canon Legria Mini X, worth £329.99

Overall prize

Canon Cinema EOS C100 Mark II, worth £3,599.99

Visit www.thevideomode.com/afy3

to send us a link to your short film and to view the full terms and conditions

THE **VIDEO MODE**  In association with



Taken at the famous zebra crossing at Shibuya. Young Japanese seem to go there just to take selfies crossing it. These girls had just done that and were checking their results

Viewfinder

A SIGNIFICANT part of the cost of the X-Pro2 is invested in the innovative hybrid design of the viewfinder, which is unique to Fujifilm, that offers both an optical rangefinder and an EVF, selectable via a flick of a lever on the front of the body. First seen on the FinePix X100 compact, it has been improved over time. The 2.36-million-dot EVF on the X-Pro2 is so good that, switching between the two types, it took me a second to work out which was which. While the EVF provides a true representation of the exposure and white balance, the great benefit of the optical finder for me is the framelines in the window indicating the edges of the image. By being able to see what's outside the frame, it's easier to anticipate the moment rather than being taken by surprise when someone suddenly walks into shot. It also aids the framing of even inanimate subjects because you can see what you're excluding.

The optical viewfinder really is a work of art. Not only does it display all the important shooting data (exposure settings, ISO, compensation, even a focus scale), but it can also superimpose a thumbnail of the EVF in the bottom corner. This lets you gauge the white balance and exposure, and when you switch to manual-focus mode it provides a magnified view with focus peaking, which makes focusing by eye a cinch.

The problem with the optical finder is that you can only really use it with short prime lenses because any lens longer than about 5cm intrudes into the field of view and obscures the subject. For this reason, and because it's just so good, I found myself using the EVF most of the time, especially given the lenses I was using: the 18-55mm f/2.8-4, the 16mm f/1.4, the 50-230mm and the tiny 35mm f/2 – the only one of the four that didn't block the optical viewfinder at all.

viewfinder, but the explanation is more about the ergonomics.

The X-T10 handles beautifully with the smaller zooms and primes, but as soon as you start using the premium glass the balance is lost a little and it becomes front heavy. The larger X-Pro2, however, with its magnesium-alloy body and extensive weatherproofing, is clearly just as at home with the bigger, faster lenses as it is with the pocket-sized primes.

Despite its larger size, the lack of a 'prism' on the top meant that it could still fit sideways into my messenger-style camera bag, next to the X-T10 – something that no DSLR could do. It should also be pointed out that at just 495g, the X-Pro2's weight is akin to a comparatively flimsy entry-level DSLR such as the Canon EOS 1200D, rather than top-of-the-range APS-C DSLRs like the EOS 7D Mark II, which is a more comparable adversary but at 910g is almost double the weight.

The other clear point of difference is the design of the viewfinder. While the X-T10, like the X-T1, uses a DSLR-style prism-type viewfinder (even

though, with its EVF, it doesn't actually contain a mirror or prism), the X-Pro2 follows its predecessor with a rangefinder-style design, and its viewfinder is positioned in the top-left corner of the camera. This supposedly makes it easier for right-eye shooters to see and interact with the subject using their left eye, but part of the reason I became a left-eye shooter is that with my right eye pressed up against the back of the camera I don't have to bother squinting to close it. And I'm sure this early decision has probably contributed to my relative lack of crow's feet!

One of the great things about the X-Pro2 for street photography is that it's so quiet, and even silent if you switch to the electronic shutter. But there's one glaring omission from the XT-series cameras that I did miss: a tilting LCD screen. Given that the camera is so well targeted at street photographers in every other respect, it's odd that something so useful for candid photography was left off. It meant that unlike the X-T10, shooting from the hip with the X-Pro2 was something of a guessing game.

At least when I did shoot in this way I didn't have to worry



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The 16mm f/1.4mm is a cracking lens. This was taken handheld, 1/60sec at f/5.6, ISO 2,500



I stumbled upon this traditional Japanese wedding at the Meiji shrine



One of a series of images I took of people juxtaposed with ads, 16mm lens

what the camera would focus on. The X-Pro2 had a great instinct for the correct focus point and achieved focus quickly and decisively. On the rare occasions where it guessed wrongly, the excellent new joystick control next to the viewfinder made changing between the 77 phase-detection focus points a doddle. Considering that focusing was my main bugbear of the X-E1, this is quite a transformation.

Most cameras offer a range of picture styles, but I like how Fujifilm names its presets after its films, and I'm old enough for those names to mean something. Mostly I shot on the standard Provia setting, although on the second day of shooting, when it snowed in the night and then rained heavily all morning, I appreciated the boost to colour and contrast offered by the Velvia setting, and also found this the perfect time to try out the new Acros black & white mode, which offers a bit more punch than the standard mono option. This was also the morning when I came to appreciate the X-Pro2's weatherproofing.

Tokyo is an incredible, fascinating city with a culture so different from our own that picture opportunities are never far away.

Capturing these with the X-Pro2 was a hugely enjoyable experience and, I'm fairly sure, much easier than with a DSLR. But there were a few times when I missed the moment, and these were almost always down to the same problem.

When the camera goes to sleep it takes a few seconds for the EVF to wake up, and this can seem like forever when there's a fast-moving photo opportunity in front of you. The solution is to turn the camera off after every shot, because the EVF is quicker to wake up from start-up than from sleep, but this is a habit that would take a while for me to form. It would be much better if Fujifilm could work on this lag time so the EVF stirred more quickly from its slumber.

There were also a few occasions when I retrieved the camera from my bag for a quick grab shot, then found that the exposure-compensation dial had spun round to -3 stops. While it's great that it now covers a 6-stop range, it would have been preferable if Fujifilm had either made the dial a bit stiffer or provided a lock button in the middle. But I appreciate it's a tough call because you don't want it to be too difficult to adjust with your thumb while you're shooting.



We took this bullet train to visit the Fujifilm factory at Sendai. Taken at 1/80sec at f/5.6, ISO 200

Fujifilm X-T10

IF YOU'D be happy to trade the optical viewfinder in the X-Pro2 for just an EVF and a tilting screen on the back, and sacrifice the X-Pro2's weather-proofing for a significantly smaller, lighter body, then you've just talked yourself into an X-T10. It may not have the new 24.3MP sensor of its big brother but we were blown away by the quality of the 16.3MP chip when we tested it, both in this camera and the larger X-T1. The X-T10 is a great camera to use. It's very small and light, and handles more like my old Nikon FM2 35mm SLR than a digital one (which is no bad thing, in my view). If I were going to buy into the system (and I'm now considering it), I'd be tempted to get the X-T10 and put the £900 saving towards some of that lovely glass the company produces for it.



The Fujifilm X-T10 costs around £900 less than the new X-Pro2



At Sensō-ji, a temple in Asakusa. Fujifilm X-T10, 1/500sec at f/5.6, ISO 400

The other dial likely to cause some dissatisfaction is ISO sensitivity. Fujifilm has chosen to nest this within a window in the shutter-speed dial, which you have to lift and turn to change. I didn't have a problem with it because that's how it works on my old Nikon FM2, but then I wasn't changing the ISO very often. If I had been I may have found it annoying and struggled in low light with the tiny font size that the ISO numerals are written in. An option to set the ISO dial to a position that delegates control to the front or rear thumb wheels would be useful.

As it is, ISO control is not even an option in the custom-functions menu, where a variety of other parameters can be allocated to each of the six user-definable function buttons, on the front, top and back, including three of the four buttons clustered around the rear menu button. The fourth of these buttons controls the drive modes, where you can opt to shoot at up to 8fps.

This button, unexpectedly, gave me my biggest headache during the shoot when, after stopping for some ramen, I noticed that the image on the screen had suddenly become dark, green and heavily vignetted. I could see no cause for this at first, and wondered if I'd damaged the lens in some way, until I spotted the word 'toy' in tiny text in the corner of the screen. I had somehow gone into art-filters mode. Once I'd identified the cause, it then took me the best



The Akihabara district at night. Taken handheld, leaning against a tree, 1/4sec at f/5.6, ISO 400

part of an hour to figure out how to get out of it. I searched everywhere for the filters – on the quick menu, in the main menu and on the body itself. In fact, I looked everywhere except where I eventually found them: right at the bottom of the drive menu, under the heading 'adv'. The drive menu! In what universe are creative filters a drive mode? I wasn't aware that Fujifilm calls these Instagram-type effects advanced filters anyway, and it's an odd choice because there's nothing advanced about them. It's only a small thing, and once you know where they are it isn't a problem, but they really should be somewhere more obvious and accessible, such as in the quick menu.

Image quality

The camera I used was a pre-production sample, so caution needs to be used when judging the image quality, but my images did not disappoint. As I was primarily shooting street candids I mostly used auto ISO, with a mix of aperture and shutter priority



and manual modes, and the wide range of lighting conditions tested the full range of the ISO dial. I didn't have the software to open the raw files but the exposure and white balance of the JPEGs rarely erred, while the colours look great. The sharpness is no doubt helped by the outstanding lenses that Fujifilm makes for the system. I found the 18-55mm f/2.8-4 to be a great little kit lens, but the 16mm f/1.4 and tiny 35mm f/2 prime lenses I also used are lovely to use and very sharp.

Conclusion

I boarded my flight to Tokyo wondering whether Fujifilm's X system offers enough of a size and weight saving over DSLRs to be worth switching to, compared with, say, the Micro Four Thirds system where the difference is more obvious. The time I spent in Japan with the new X-Pro2 has taught me two things.

First, yes, it does offer enough of

a benefit. The camera is much lighter than comparable DSLRs, and depending on which lenses you use, a three or four-lens X-Pro2 kit is a much lighter burden to carry. I know this because I have a long-term nerve issue in my shoulder that starts to protest when the weight of my bag gets too much, and I didn't get a peep out of it.

Second, the size and weight savings aren't the only reasons to consider switching from a DSLR to the X system. It offers a many other benefits, in operability and shooting style, for it to appeal to photographers on its own merits. You wouldn't choose the X-Pro2 (or the X-T10, for that matter) for sports or wildlife, or for its video capabilities (which are unimpressive), or if you shoot a lot of off-camera flash. But for most other areas of photography, you may well be won over by its considerable charms. I certainly was.

AP



Above: This Tokyo metro candid would have been easier with a tilt screen

Below: A grab shot taken accidentally at ISO 12,800 in the Acros b&w mode



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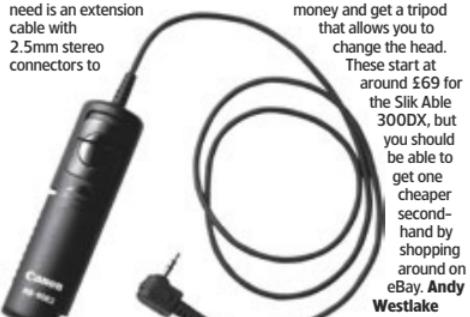
Q After looking for a first photography project for some time, I was inspired by David Tipling's article *Bird's-eye view* (AP 23 January) to retry garden bird photography. I'd previously used my Canon EOS 650D with a 55–200mm f/4–5.6 IS STM lens for capturing photos of birds, but wondered if there might be a way to get closer still.

The remote switch I currently use has a relatively short cable – would I perhaps be able to extend its length with a standard female-to-male 2.5mm cable? Hopefully, this would allow me to move the camera closer, while also triggering the shutter from inside the house, which hasn't been possible before. Or might I be needlessly introducing problems, such as voltage drop (the cable would be 5m or less)?

I had considered a wireless remote but, given the additional cost (and with it possibly introducing some shutter lag), I wondered if a cable extension might be the first thing to try.

Matthew Hadley

A You're not the first person to wonder about this, and the answer is that it's entirely possible to make an extension cable for the Canon RS-60E3 remote switch. All you need is an extension cable with 2.5mm stereo connectors to



A I'm afraid the Hama Star 75 has an integrated head that you can't remove, so it's not possible to fit an alternative. For that you'd need to spend a bit more

money and get a tripod that allows you to change the head.

These start at around £69 for the Slik Able 300DX, but you should be able to get one cheaper second-hand by shopping around on eBay. **Andy Westlake**

plug in between the camera and the remote. It's possible to use commercially available headphone extension cables, but note that the most commonly used connectors are the slightly larger 3.5mm size and you'd need additional adapters. Alternatively, you can make one yourself with 2.5mm male and female connectors and a length of cable.

Canon's system works by simply shorting connectors; one combination triggers autofocus, another fires the shutter. It's possible that if you used a really long extension wire then its resistance might stop the release from working, but extensions of 2–3m are known to work just fine (I have a 2m one myself). So with any luck you'll be able to make one long enough for your own needs.

Andy Westlake

Tripod trouble

Q I currently own a Hama Star 75 tripod. Can you tell me if I can add a tripod head to it?

Leah Jones

A I'm afraid the Hama Star 75 has an integrated head that you can't remove, so it's not possible to fit an alternative. For that you'd need to spend a bit more

money and get a tripod that allows you to change the head.

These start at around £69 for the Slik Able 300DX, but you should be able to get one cheaper second-hand by shopping around on eBay. **Andy Westlake**

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Modern CSCs like the

Fujifilm X-T1 make it

easy to follow moving

subjects while using

continuous shooting

High-speed shooting

Q Could you settle a dispute? I've been discussing the merits of DSLRs and so-called mirrorless cameras for high-speed shooting with members of my camera club. With a DSLR you can watch through the viewfinder, and follow and pan whatever you're taking pictures of, such as an aircraft at an air show. However, when a mirrorless camera takes pictures at full speed this is obviously impossible as it's taking a picture whenever the shutter is open, and can't see the subject when it's closed. So panning isn't possible. This means that some cameras, like the Fujifilm X-T1, won't be any good for panning. Am I wrong?

Templeton Phillips

A To some extent, you are right. When mirrorless or compact system cameras are shooting at their maximum frame rates, their shutters are either open to expose a picture, or are closed. In neither state can they get a live-view feed through to the viewfinder, so this complicates panning to keep up with moving subjects.

The first generation of CSCs, such as the Panasonic Lumix DMC-G1, simply blacked-out their viewfinders during continuous shooting, which wasn't remotely useful with moving subjects. However, manufacturers recognised this defect and most modern CSCs deal with the problem by playing back the last shot taken between frames. This gives a surprisingly useful facsimile of what you see through the viewfinder of a DSLR. It's not tracking the subject in real time, but if it's enough to keep your subject within the frame then, in effect, the camera has done its job. In fact, the faster the camera can shoot, the more effective this approach becomes, and in the case of the Fujifilm X-T1, which shoots at 8fps, I've been able to follow fast-moving aircraft pretty much as successfully as I could with a DSLR.

Many CSCs now include slower-speed shooting modes, which are technically very different, as they open the shutter and provide a live-view feed between shots. These modes are usually capable of around 5fps, which matches many DSLRs, and in effect gives just as good a shooting experience. **Andy Westlake**

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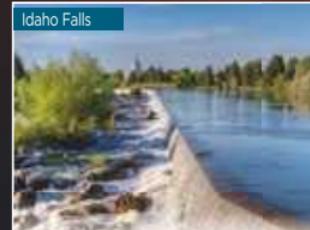
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In the bag

Photographer and founder of the International Garden Photographer of the Year Philip Smith reveals what's in his camera bag. www.philipsmithphoto.com

Clothes pegs

1 Don't forget the clothes pegs. Please don't do your own weeding in someone else's garden! Just bend obscuring plants gently out of the way and fix with a peg to get the shot you want.

Lee filters lens hood

2 I use a Lee filters lens hood because it's flexible and at its largest extent is more effective than most of the hoods supplied with the lenses. It takes more time to set up but I don't mind that. I make use of graduated ND filters as well and I have a set of those with me at all times.

CamRanger

3 I use CamRanger software control for my iPad and control everything on the camera with it. It suits my style as I am always with a tripod and nearly always use manual focus. I can spend all day in a single area with at least an hour on each shot, so a complicated camera set-up isn't an issue.



Nikon D810

4 I love this camera. It has a lot of functions that I will never use but I am always interested in showing detail and that's what this camera does so well.

Sigma lenses

5 I use 180mm, 105mm and 50mm optics. They are all macro prime lenses. As my subjects are usually static, I prefer to move physically closer to them rather than use a zoom lens. I have been using Sigma lenses for years and the latest models keep getting better.

Tripod

6 I rarely shoot handheld. Taking my time with the tripod really suits my temperament and helps me to compose my favourite subject matter. I also have a geared head for my close-up work.



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Ivor Matanik looks at the first SLR with a pentaprism viewfinder

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Hubert Nierwin, head of the Contax SLR design team, went to West Germany and joined the new Zeiss Ikon plant in Stuttgart. Engineers of the original Contax SLR team, still in Dresden, were aware of the faults of the original design and started on a new Contax reflex. They decided on a horizontally running rubberised cloth focal-plane shutter, flash-synchronisation and a 42mm screw lens mount. The result was the Contax S, first shown at Stockholm's St Erik's Trade Fair, Sweden, in 1948 and the 1949 Leipzig Spring Fair, Germany.

What's good Highly original shutter mechanism, usually still reliable, although blinds may need replacement.

What's bad Cost of skilled repairs.





Professor Newman on...

Sensor business

Sony is capitalising on the innovation and investment benefits found in the image-sensor industry

Sony has made two significant recent announcements about its sensor business. The first is that it is to become a company of the Sony Group in its own right. Currently, Sony has three operating companies – Electronics, Entertainment and Financial Services. Semiconductor and Electronic Solutions, which produces the image sensors, was a division of the Electronics company.

The move is an acknowledgement of the success of this part of Sony's business, which returns strong profits and growth and has secured more than 40% of the global image-sensor market.

The path to this success has been through sustained innovation and investment. Generally in technology there are no 'magic bullets', such as a new design feature that instantly produces a step change in performance. Although many ascribe Sony's present success to its excellent column parallel analogue-to-digital-converter (ADC) architecture that places

a dedicated ADC in each column of pixels, the truth is that several other sensor manufacturers also have column ADCs available.

Most notable about Sony's Exmor architecture is the steady improvement over the years. The Exmor sensor came to the notice of the serious photographer with the Nikon D300 in 2007. At that time, the clear leader in sensor design and production was Canon, and the D300 just about matched the contemporaneous EOS 40D in performance. Canon had slightly better pixel performance, but the Sony sensor in the Nikon yielded slightly better dynamic range. The main limitation of the Sony sensor was that its 14-bit read-out was at a slow 2.5fps. Since then, Sony has relentlessly enhanced its Exmor sensors, improving pixel performance and speeding up the ADCs and reducing the thermal noise.

Such

constant improvement occurs as a result of continuous investment in research and development, and as Sony's market share has increased it has been able to maintain solid investment, which leads to the second recent announcement.

At the end of last August, Sony announced it was buying Toshiba's image-sensor business. With Panasonic's own recent exit from the sensor market (transferring its own activities to a joint venture with Israel's TowerJazz), this leaves Sony as the only major image sensor company in Japan.

Canon still makes its own sensors, but by comparison with Sony it is a minor player. The rest of the world has seen consolidation of the sensor industry, with American Semiconductor (formerly Motorola) scooping up Aptina and several other sensor operations.

All this is a sign of the investment needed to make progress in what is now a mature industry. Quite simply, a small company can no longer support such progress.

AP



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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LEICA M MEDIUM - 35MM 800

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 1000

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Leica M42 35mm f/1.4, boxed

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LEICA M MEDIUM - 35MM 1350

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LEICA M MEDIUM - 35MM 1800

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LEICA M MEDIUM - 35MM 2100

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 2800

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 3500

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 4000

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 5000

Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 6000

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Leica M42 35mm f/1.4, boxed

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LEICA M MEDIUM - 35MM 8000

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 10000

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LEICA M MEDIUM - 35MM 13500

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LEICA M MEDIUM - 35MM 21000

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LEICA M MEDIUM - 35MM 28000

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LEICA M MEDIUM - 35MM 35000

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LEICA M MEDIUM - 35MM 40000

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LEICA M MEDIUM - 35MM 50000

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LEICA M MEDIUM - 35MM 60000

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Leica M42 35mm f/1.4, boxed

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LEICA M MEDIUM - 35MM 70000

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Leica M42 35mm f/1.4, boxed

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LEICA M MEDIUM - 35MM 80000

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Leica M42 35mm f/1.4, unboxed

Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 100000

Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 135000

Leica M42 35mm f/1.4, boxed

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Leica M42 35mm f/1.4, boxed

Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 180000

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Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 210000

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Leica M42 35mm f/1.4, unboxed

LEICA M MEDIUM - 35MM 280000

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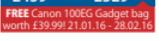
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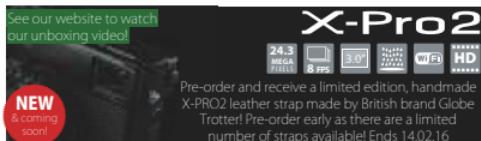
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The new model boasts a Hybrid Viewfinder capable of instantly switching between optical and electronic finders, plus an updated image sensor and processor, which dramatically improve image quality. By combining these features with the ultra-high image quality of FUJINON X-Mount lenses and the colour reproduction technology accumulated through more than 80 years as a photographic film manufacturer, the X-Pro2 delivers the best ever results from an X-series camera.

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Featuring a new FUJINON 18.5mm F2.8 lens suitable for a range of applications from landscapes to snapshots. The camera features an APS-C sized X-Trans CMOS II sensor and EXR Processor II image processing engine.

The X70 is the first X-Series model to offer a touch-screen display that rotates 180 degrees enabling users to shoot from up high, down low and capture selfies.

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NIKON D500



The D500 offers phenomenal power and precision. Nikon's next-generation 153-point AF system provides exceptionally wide coverage. New image and metering sensors deliver phenomenally accurate subject recognition and detail. You can shoot at up to 10fps, and the high-performance buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. D-Movie enables high-definition 4K/UHD movies of up to 29 minutes and 59 seconds long to be recorded in-camera.

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The X-E2S has a durable, compact and lightweight body with a Real-Time Viewfinder that offers a large display magnification of 0.62x and an electronic viewfinder with the world's shortest display time lag of 0.005 seconds. The X-E2S also features an AF system that excels at capturing moving subjects. The new model inherits the functionality and rangefinder-style design of the original X-E2, and adds new features including an improved grip, an electronic shutter and a more intuitive GUI.

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D3200 Body **£237**
D3200 + 18-55mm VR II **£279**

D5300 Body **£389**
D5300 + 18-55mm VR II **£459**
D5300 + 18-140mm VR **£645**

CUSTOMER REVIEW: D7100 Body
★★★★★ "Quality bit of kit! Love it!"
Fang - Warwickshire

Read our D7200 review on
our blog at wex.co.uk/blog

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A7R II
£2599
A7R II Body **£2599**
A7R II Body **£2599**
A7R Body **£899**
A7 II Body **£1179**
A7s Body **£1599**

42.4 megapixels
5.0fps
4K Video



A6000
Black or Silver
£439
A6000 Body **£439**
A6000 + 16-50mm PZ **£489**

24.3 megapixels
11.0fps
1080p movie mode



A77 II
£764
A77 II Body **£764**
A77 II + 16-50mm **£1199**
A58 + 18-55mm **£399**
+ 55-200mm **£399**

24.3 megapixels
12.0fps
1080p movie mode



GH4
From **£899**
GH4 Body **£899**
GH4R Body **£1049**
G7 Body **£467**
G7 + 14-140mm **£694**

16.05 megapixels
12.0fps
4K Video

RECOMMENDED LENSES:
Sony FE 55mm F1.8 ZA Carl Zeiss Sonnar T* **£618**
Sony FE 16-35mm F4.0 ZA OSS VA Vario Sonnar T* **£1079**
Sony FE 24-70mm F4.0 ZA OSS VA Vario-Tessar Carl Zeiss T* **£795**
Sony FE 70-200mm F4.0 G OSS **£999**

RECOMMENDED LENSES:
Sony 70-400mm F4.5-5.6 G SSM II **£1509**
Sony 70-300mm F4.5-5.6 G SSM **£689**
Sony 28-75mm F2.8 Macro **£899**
Sony 35mm F1.8 DT SAM **£1495**

RECOMMENDED LENSES:
Panasonic 14-45mm F3.5-5.6 Micro Four Thirds lens **£229**
Panasonic 100-300mm F4.0-5.6 Macro Four Thirds lens **£273**
Panasonic 14-140mm F3.5-5.6 Micro Four Thirds lens **£273**
Panasonic Lumix G 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds lens **£1699**



PEN-F
Black or silver
£999
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10 II
Black or Silver
£549
OM-D E-M10 II Body **£549**
OM-D E-M10 II + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3 II
£749
K-3 II Body **£749**
K-3 II + 18-55mm **£829**
K-3 II + 18-135mm **£999**
K-3 II + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
7.0fps
1080p movie mode



X-E2S
From **£549**
NEW X-E2S Body **£549**
NEW X-E2S + 18-55mm **£655**
X-E2 Body **£499**
X-E2 + 18-55mm **£599**
+ Free lens **£499**
X-Pro1 **£805**
X-T1 Body **£715**
X-T1 + 18-55mm **£1079**
+ Free Grip* **£1079**

16.3 megapixels
8.0fps
1080p movie mode

RECOMMENDED LENSES:
Olympus 75mm f1.8 **£620**
Olympus 60mm f2.8 Macro **£349**

RECOMMENDED LENSES:
Olympus 14-45mm F3.5-5.6 **£229**
Olympus 100-300mm F4.0-5.6 **£273**
Olympus 14-140mm F3.5-5.6 **£273**
Olympus 14-150mm F4.0-5.6 **£999**

RECOMMENDED LENSES:
Panasonic 14-45mm F3.5-5.6 Micro Four Thirds lens **£229**
Panasonic 100-300mm F4.0-5.6 Macro Four Thirds lens **£273**
Panasonic 14-140mm F3.5-5.6 Micro Four Thirds lens **£273**
Panasonic Lumix G 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds lens **£1699**



NEW PEN-F
From **£999**
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10
Black or Silver
£549
OM-D E-M10 Body **£549**
OM-D E-M10 + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3
£749
K-3 Body **£749**
K-3 + 18-55mm **£829**
K-3 + 18-135mm **£999**
K-3 + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
8.0fps
1080p movie mode



X-E2
From **£549**
NEW X-E2 Body **£549**
NEW X-E2 + 18-55mm **£655**
X-E2 Body **£499**
X-E2 + 18-55mm **£599**
+ Free lens **£499**
X-Pro1 **£805**
X-T1 Body **£715**
X-T1 + 18-55mm **£1079**
+ Free Grip* **£1079**

16.3 megapixels
8.0fps
1080p movie mode

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Olympus 75mm f1.8 **£620**
Olympus 60mm f2.8 Macro **£349**

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Olympus 100-300mm F4.0-5.6 **£273**
Olympus 14-140mm F3.5-5.6 **£273**
Olympus 14-150mm F4.0-5.6 **£999**

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Panasonic 14-140mm F3.5-5.6 Micro Four Thirds lens **£273**
Panasonic Lumix G 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds lens **£1699**



NEW PEN-F
From **£999**
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10
Black or Silver
£549
OM-D E-M10 Body **£549**
OM-D E-M10 + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3
£749
K-3 Body **£749**
K-3 + 18-55mm **£829**
K-3 + 18-135mm **£999**
K-3 + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
8.0fps
1080p movie mode



X-E2
From **£549**
NEW X-E2 Body **£549**
NEW X-E2 + 18-55mm **£655**
X-E2 Body **£499**
X-E2 + 18-55mm **£599**
+ Free lens **£499**
X-Pro1 **£805**
X-T1 Body **£715**
X-T1 + 18-55mm **£1079**
+ Free Grip* **£1079**

16.3 megapixels
8.0fps
1080p movie mode

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Olympus 14-150mm F4.0-5.6 **£999**

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NEW PEN-F
From **£999**
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10
Black or Silver
£549
OM-D E-M10 Body **£549**
OM-D E-M10 + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3
£749
K-3 Body **£749**
K-3 + 18-55mm **£829**
K-3 + 18-135mm **£999**
K-3 + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
8.0fps
1080p movie mode



X-E2
From **£549**
NEW X-E2 Body **£549**
NEW X-E2 + 18-55mm **£655**
X-E2 Body **£499**
X-E2 + 18-55mm **£599**
+ Free lens **£499**
X-Pro1 **£805**
X-T1 Body **£715**
X-T1 + 18-55mm **£1079**
+ Free Grip* **£1079**

16.3 megapixels
8.0fps
1080p movie mode

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Panasonic 14-140mm F3.5-5.6 Micro Four Thirds lens **£273**
Panasonic Lumix G 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds lens **£1699**



NEW PEN-F
From **£999**
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10
Black or Silver
£549
OM-D E-M10 Body **£549**
OM-D E-M10 + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3
£749
K-3 Body **£749**
K-3 + 18-55mm **£829**
K-3 + 18-135mm **£999**
K-3 + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
8.0fps
1080p movie mode



X-E2
From **£549**
NEW X-E2 Body **£549**
NEW X-E2 + 18-55mm **£655**
X-E2 Body **£499**
X-E2 + 18-55mm **£599**
+ Free lens **£499**
X-Pro1 **£805**
X-T1 Body **£715**
X-T1 + 18-55mm **£1079**
+ Free Grip* **£1079**

16.3 megapixels
8.0fps
1080p movie mode

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Olympus 14-140mm F3.5-5.6 **£273**
Olympus 14-150mm F4.0-5.6 **£999**

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Panasonic 14-140mm F3.5-5.6 Micro Four Thirds lens **£273**
Panasonic Lumix G 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds lens **£1699**



NEW PEN-F
From **£999**
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10
Black or Silver
£549
OM-D E-M10 Body **£549**
OM-D E-M10 + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3
£749
K-3 Body **£749**
K-3 + 18-55mm **£829**
K-3 + 18-135mm **£999**
K-3 + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
8.0fps
1080p movie mode



X-E2
From **£549**
NEW X-E2 Body **£549**
NEW X-E2 + 18-55mm **£655**
X-E2 Body **£499**
X-E2 + 18-55mm **£599**
+ Free lens **£499**
X-Pro1 **£805**
X-T1 Body **£715**
X-T1 + 18-55mm **£1079**
+ Free Grip* **£1079**

16.3 megapixels
8.0fps
1080p movie mode

RECOMMENDED LENSES:
Olympus 75mm f1.8 **£620**
Olympus 60mm f2.8 Macro **£349**

RECOMMENDED LENSES:
Olympus 14-45mm F3.5-5.6 **£229**
Olympus 100-300mm F4.0-5.6 **£273**
Olympus 14-140mm F3.5-5.6 **£273**
Olympus 14-150mm F4.0-5.6 **£999**

RECOMMENDED LENSES:
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Panasonic 100-300mm F4.0-5.6 Macro Four Thirds lens **£273**
Panasonic 14-140mm F3.5-5.6 Micro Four Thirds lens **£273**
Panasonic Lumix G 45-150mm F4.0-5.6 ASPH OIS Black Micro Four Thirds lens **£1699**



NEW PEN-F
From **£999**
NEW PEN-F Body **£999**
NEW PEN-F + 17mm **£1199**
NEW PEN-F + 12mm **£1199**
OM-D E-M1 Body **£849**
OM-D E-M1 + 12-50mm **£889**
OM-D E-M1 + 12-40mm **£1359**
OM-D E-M5 II Body **£769**
OM-D E-M5 II + 12-40mm **£1299**
OM-D E-M5 II + 12-50mm **£1299**
OM-D E-M10 + 14-150mm **£970**

20.3 megapixels
10.0fps
1080p movie mode



E-M10
Black or Silver
£549
OM-D E-M10 Body **£549**
OM-D E-M10 + 14-42mm **£649**

16.3 megapixels
8.5fps
1080p movie mode



K-3
£749
K-3 Body **£749**
K-3 + 18-55mm **£829**
K-3 + 18-135mm **£999**
K-3 + 16-85mm **£999**
K-3 Body **£655**
K-3 + 18-135mm **£935**
K-50 **£335**
K-S1 **£249**
K-S2 **£529**

16.3 megapixels
8.0fps
1080p movie mode



X-E2
From **£549**
NEW X-E2 Body **£549**
NEW X-E2 + 18-55mm **£6**

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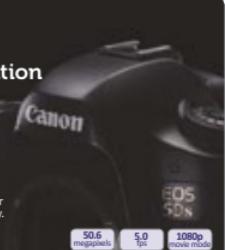


The new EOS 5DS – A revolution in resolution

The first of its kind in the EOS line-up, the Canon 5DS is a full-frame DSLR boasting a groundbreaking 50.6-megapixel CMOS sensor for professional photographers who want high-resolution images and extraordinary detail.

Aimed at the most demanding professionals, the 5DS R sports a low-pass cancellation filter to deliver sharpness and extraordinary clarity.

NEW 5DS Body £2999
NEW 5DS R Body £3199



5DS Body £2699

5DS R Body £3199



EOS 760D



760D Body £549

760D Body
750D Body
750D + 18-55mm
750D + 18-135mm



70D



70D From £697

70D Body
70D + 18-55mm F3.5-5.6 IS STM
70D + 18-135mm F3.5-5.6 IS STM

£697

£722

£939

CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ "An excellent step up" Adam – Portsmouth

700D Body £379

700D + 18-55mm IS STM £449



5D Mark III



5D Mark III Body £2178

5D Mark III Body



1Dx



1Dx Body £4199

1Dx Body

CUSTOMER REVIEW: EOS 5D Mark III Digital SLR Camera

★★★★★ "You haven't got one? Get one!" Roland – Northampton

★★★★★ "Bought this as an upgrade to the 5D Mark 2 and have never looked back!" Dove – Cornwall

7D Mark II Body £1179

7D Mark II Body

£1179



6D



6D Body £1119

6D Body

£1119



5D Mark III



5D Mark III Body £2178

5D Mark III Body

1Dx



1Dx Body £4199

1Dx Body

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera

★★★★★ "Bought this as an upgrade to the 5D Mark 2 and have never looked back!" Dove – Cornwall

7D Mk II Body £1179

7D Mk II Body

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DSLR Lenses

Canon | PRO PARTNER

CANON LENSES

EF 20mm 1:2.8 USM	E385	10.5mm F2.8 G ED AF DX Fisheye	£549
EF 24mm 1:2.8 R Pancake	E127	14mm F2.8 D F ED AF Fish eye	£199
EF 28mm 1:1.8 USM	E345	20mm F1.8 G AF-S ED	£579
EF 40mm 1:2.8 Macro USM	E682	24mm F1.4 G AF-S ED	£599
EF 70-200mm 1:4 L IS USM	E795	35mm F1.8 G ED AF-S	£369
EF 50mm 2.5 Macro Lens	E201	40mm F2.8 G AF-S DX Micro	£185
EF-S 55-250mm 4:5.6 IS STM	E200	45mm F1.8 D PC-E Micro	£1393
EF-S 10-18mm 4.5-5.6 IS STM	E800	50mm F1.8 D Macro ED Micro	£185
EF 300mm 4.0 L IS USM	E559	58mm F2.8 D Macro	£368
EF-S 10-22mm F3.5-4.5 USM	E377	58mm F1.4 G AF-S	£1349
EF 11-24mm 4.0L USM	E799	85mm F1.8 G AF-S	£339
EF-S 15-85mm 4:5.6 IS USM	E509	100mm F2.8 G ED VR IF ED Macro	£399
EF-S 18-55mm 4:5.6 IS STM	E508	135mm F2.8 G ED AF DC	£1029
EF-S 18-55mm F3.5-5.6 IS STM Lens	E169	180mm F2.8 D F ED	£695
EF-S 18-135mm F3.5-5.6 IS STM	E295	200mm F4.0 AF Macro	£179
EF-S 18-55mm F3.5-5.6 IS STM	E356	300mm F4.0 AF-S ED VR	£1499
EF 24-70mm 2.8 L IS USM	E1060	40mm F2.8 Macro ED VR	£6949
EF 24-70mm 2.8 L IS USM II	E675	60mm F2.8 Macro ED VR	£6949
EF 28-150mm F3.5-5.6 IS USM	E359	NEW 600mm F4.0 ED-S ED VR	£1499
EF 70-200mm F3.5-4.5 L IS USM	E1499	10-24mm F3.5-4.5 AF-S DX	£639
EF 70-300mm F4.0-5.6 L IS USM	E876	14-24mm F2.8 ED AF-S	£299
EF 100-400mm F4.5-5.6 L IS USM II	E1199	16-80mm F4.0-5.6 Macro ED VR	£699
EF 10-18mm F4.5-5.6 IS STM	E179	16-60mm F3.5-5.6 G ED AF-S DX VR	£699
EF-S 55-250mm F4.5-5.6 IS STM	E200	17-55mm F2.8 G ED AF-S IF	£979
EF 16-35mm 2.8 L IS USM	E1060	17-55mm F3.5-4.5 AF-S ED	£459
EF 24-70mm 4.0 L IS USM	E675	300mm F4.0 AF-S ED VR	£195
EF 35mm 1:1.4L USM	E1199	40mm F2.8 Macro ED VR	£6949
EF 28-300mm F3.5-5.6 L IS USM	E1795	18-200mm F3.5-5.6 G ED-S DX VR	£669
EF 35mm 1:1.4L II USM	E1799	18-300mm F3.5-5.6 ED AF-S VR	£669



MINOLTA LENSES	28-300mm F5.5-6.3 ED AF-S VR	£649
	52-300mm F4.0-5.6 G AF-S DX VR II	£224
	55-300mm F4.5-5.6 G AF-S DX VR	£269
	70-200mm F2.8G ED AF-S VR	£1579
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	90-200mm F4.0-5.6 G AF-S VR	£1949
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Final Analysis

Roger Hicks considers... 'Postcards from Rochester with Kodak paraphernalia,' 2012, by Larry Towell

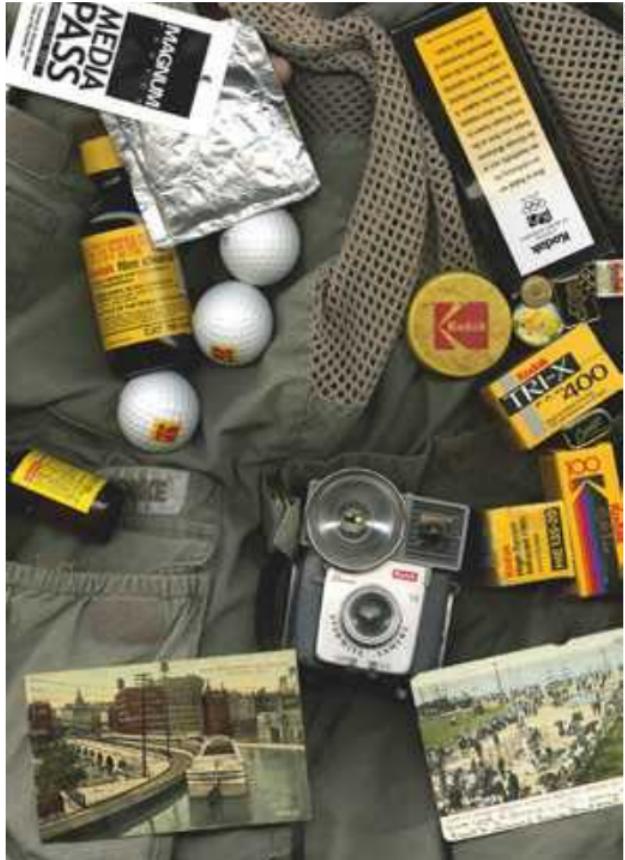
Kodak, 'The Great Yellow Father', is in sad decline. Many would argue that this is the result of putting marketing men in charge instead of engineers. Obviously, marketing is important, but so is an understanding of the business. On the other hand, as this wonderful still life shows, there was always a heavy marketing strand in Kodak: the golf balls are a magnificent example, superbly contrasted with the highly specialised film cleaner.

For a century or more, Kodak was (or could be) all things to all photographers. The foil sachet is presumably developer and the films are carefully chosen: ISO 100 consumer film, in 120 as a nod to history; Tri-X, one of the greatest black & white films of all time; and the now legendary and ultra-specialised HIE, or high-speed infrared. The dirty disc just above the Tri-X with its classic 'blood and custard' logo is probably just a well-worn badge, but it brings to mind the Bakelite filter boxes of another era, while the 1960s Starmite camera took 127 film and AG1 flashbulbs. The postcards are (according to my wife who was born in Rochester) classic scenes of her native city. Then there are the press passes and the little enamel tag above the Tri-X on the right.

What really makes this picture is the composition. Anyone can gather a related collection of things and try to make a still life of it. We've all tried, and all too often we've failed. So why is this a success? The elements are important, sure, but one of the most important isn't from Kodak at all: it's the well-worn Domke vest. Its texture, shape and colour make the perfect background, tying everything together and saying, 'serious, if slightly dated, photographer'.

The orientation of the picture elements is important too: most things 'reading' up and down and left to right, but the passes at the top are more or less upside down. Imagine them reversed on their long axes: they would become too important, and we would spend too long reading them. As they stand, we take them in at a glance.

Finally, consider the way in which several picture elements are cropped by



the framing. A besetting sin among less competent photographers than Larry Towell is always trying to get everything in. I know, I've done it often myself. Sure, you can do it, and make a success of it, but you don't need to do it all the time.

Picture elements that go outside the frame convey the impression that there is always more, that the composition goes on well outside the frame. The idea is one of plenty, of going on forever – as Kodak once seemed to do... AP



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